musical
COURIER

JANUARY 15, 1951 — 25 CENTS

LICIA ALBANESE

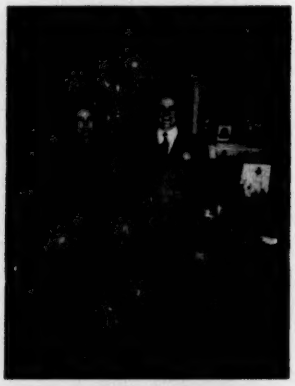
SCÈNES DE LA VIE MUSICALE

VISIT TO THE METROPOLITAN . . . Licia Albanese is hostess backstage, during an intermission of Traviata, to Andrea Palestrina and members of the cast of the revival of Berlioz' L'Enfance du Christ, performed on Dec. 16 and 17 in the Spellman Auditorium at Marymount College, Tarrytown, N. Y., under Hugh Ross.

J. BEEK PRESENTS . . . Johana Beek, r., with Stell Andersen in Holland. Mrs. Beek arranged a European tour for the American pianist including appearances as soloist with the Concertgebouw and Residentie Orchestras.

TOSSY SPIVAKOVSKY, at his new home in Wilton, Conn. (original sections of the house date back to 1812), takes out the storm tires for his car after the first local snowfall.

MR. AND MRS. EDGAR SCHOFIELD in holiday mood at their Washington, Conn., home. Mr. Schofield, well-known teacher of singing and former president of N.Y.S.T.A., is currently fulfilling a heavy schedule of artist-pupil lessons in his New York City studio.



GARDEN SCENE . . . Joanna and Nikolai Graudan, cello and piano duo, in the grounds of the King David Hotel, Jerusalem, during their tour of Israel.

SUPPER PARTY . . . Officers of the Bloomsburg (Pa.) Civic Music Association fete Vladimir Bakaleinikoff and Mary Henderson, soprano soloist with the Bakaleinikoff Sinfonietta, after their recent concert in Bloomsburg. L. to r., William A. Lank, vice-president; Miss Henderson; Dr. Bakaleinikoff; Mrs. Charles Evans, Jr., president; and William Steinhart, treasurer.

musical COURIER

IN THIS ISSUE

Wagner's Foibles Revealed in Recently Published Burrell Collection Letters 4
Nation's Teachers in Washington Meeting Hear Plea to Preserve Our Culture 5, 6
Paris Applauds Wagner Dramas and Novelties in Ballet and Concert 8
Vienna Philharmonic Tours Europe; Furtwängler Reports on Visit to Sibelius 9
Metropolitan Opera Restages Il Trovatore With Dramatic Effectiveness 10
Community Concerts' Annual New York Conference Portrayed in Word and Picture 11
Los Angeles Musical Month Spiced with Novelty as Modern Scores Have Premieres 12
Shaw as a Dance Critic Revealed in His Collected Writings; Ballet News 15
Chicago Sponsors Young Artists and Announces Plan for Conducting Seminar 20, 21
New York Concerts Include First Visit by Louisville Symphony and Many Premieres ..... 22 to 26

The "Met" Asks Public Aid

THE Metropolitan, as reported elsewhere in this issue, is asking the public for $750,000 to conclude the present season worthily and allow for some new productions in 1951-52. This is but the fifth such campaign that the institution has opened in its notable history extending over 67 years. Details of the needs, the expenditures and income are given on page 10.

The drive is being conducted by the Opera Association itself, with Mrs. August Belmont as honorary chairman, and S. Sloan Colt as treasurer. Listeners to the Saturday matinee broadcasts, in particular, have been urged to become national radio patrons, and to send in gifts according as they are willing and able.

The address of the fund committee is 530 Fifth Avenue, New York. We can imagine many less worthy causes than prolonging a fine tradition, and caring for the ever-present needs of the American musical and opera-loving public—particularly vital in times of national stress.

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Are Critics Necessary?

AS old as a free press is the question, pondered oft-times in rage and sorrow by interpretative and creative artists, are critics just? What makes the situation particularly annoying to many is the immunity of the brotherhood. A critic may ruthlessly destroy the work of years—rightly or wrongly—and bring low many cherished ambitions. And nothing may profitably be done about it except wait for the verdict of time, sometimes a slow and uncertain process. Sometimes this verdict has been in favor of the victim, particularly in the creative field, but no one can count on a certain vindication. It is natural than an artist, smarting under what seems, at least to him, unjust censure, may ponder whether silence in the face of it is supine or dignified. But worldly wisdom whispers that it is at least advisable.

The retort courteous—sometimes less than courteous—is better left unrecorded, even if emanating from the White House, as in a recent episode. True, some of these rebuttals have become classics. Pope achieved this in The Dunciad, Richard Brinsley Sheridan in The Critic, although both are minor efforts of these writers. Wagner embodied his resentment against his detractors by creating the character of Beckmesser in Meistersinger, perhaps the all-time example of sublimating spleen into great art.

The public, that vague deity that performers, creators and critics must all bow to, apparently answers the question as to the usefulness of critics in the affirmative. People have to have some idea of the entertainment for which they are to spend their money and hours of leisure. And critics, at the worst, provide a fixed point from which to dissent. At the best, an objective appraisal reflects the best standards and taste of the period in which the critic writes.

Of course, there are numerous cases where musical and theater audiences have reversed the findings of the critics. Performers and productions have been frowned on by the gentlemen of the press, and still shown flourishing box-office returns. And some have been highly praised by the scribes and, as Broadway has it, the audiences stay away in droves. In music, everyone knows of artists who have sold-out tours, year after year, and yet wisely avoid New York appearances, the very extent of their "popular" success seeming to encourage especially sharp axes among metropolitan evaluators. And there are those who have the heartiest endorsement of the New York press who have yet failed to create a large national following.

Musical creators, interpreters, audiences and critics all have their function in the current musical scene. Since they are free agents in the democracy of art, they cannot operate without friction, nor, being human, without mistakes. But somehow, as in the past, a growing, living art emerges which plays a not unimportant part in the troubled drama of our century.

ON THE COVER

Licia Albanese, star of the Metropolitan Opera and other noted lyric organizations in this country and overseas, is pictured in the title role of Puccini's Suor Angelica, which she sang with the San Francisco Opera Company on Oct. 20 last. This was the first presentation of the work here since 1938. It was originally given at the Metropolitan in 1918-1920 with Il Tabarro and Gianni Schicchi in the series of three one-act operas which comprise the Trittico of Puccini. The San Francisco performance was the first portrayal of the part by Mme. Albanese, although she had previously recorded the aria, Senza mamma.

Despite her heavy schedule of concert, opera and radio engagements, the soprano is currently preparing the Bachianas of Villa-Lobos and the Letter Scene from Tchaikovsky's Eugene Onegin for recording with the Philadelphia Symphony Orchestra, under the baton of Leopold Stokowski, for RCA-Victor. The Tchaikovsky excerpt, usually heard in French or German, will be sung by Mme. Albanese in the original Russian.

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Seventy-second Year
January 15, 1951

(The MUSICAL COURIER is now available in microfilm)

FACING THE MUSIC

By Harold C. Schonberg

FOR the last week I have been chained down by a new book—the *Burrell Collection of the Letters of Richard Wagner,* edited and annotated by John N. Burk (The Macmillan Company, 665 pages). Browsing through these letters one learns more about Wagner than from all the biographies written about him. The biographers speak for or about him; in the letters he speaks for himself. He did not know that they were going to be published, and they present him as he really thought, felt and acted. Personal letters are always a wonderful index of the writer's real nature. The letters of Mozart, for instance, show him to have been the closest thing to Micawber in music: an unquenchable optimist, but always beset by misfortune; an introvert with a shrieking inferiority complex in everything outside of music. The letters of the young Schumann, on the other hand, reveal the romanticist par excellence: the Byronic affectations, the yearning for truth and honesty in art, the search for perfection. The letters of Wagner, just made public, show him to be—

But let's start with the genesis of the collection. Mrs. Mary Burrell, an Englishwoman, wife of the Hon. Willoughby Burrell, conceived a great, burning admiration for Wagner's music. She had money; and, in the latter part of the nineteenth century, she devoted much time and effort to collecting Wagnerian memorabilia. She was eminently successful, amassing a huge trove. From Natalie Bilz-Planer, the illegitimate daughter of Minna (Wagner's first wife), she secured over a hundred letters that Natalie had cherished. Other sources were equally fruitful. Mrs. Burrell intended to write the definitive biography of her hero, and even made a start. Death intervened, and for years her collection remained unavailable. Finally, in 1929, it was catalogued. And here the letters now are, in book form.

THE great bulk of these letters covers the period before Wagner married Cosima—that is, before 1870. Especially full is the correspondence between Wagner and Minna. This was a marriage largely of Wagner's doing; Minna had had her doubts from the beginning. She probably was frightened at the unprecedented commotion she caused in Wagner's breast—a commotion that can be explained, as the tone of his letters makes clear, by her sheer physical attraction for him. Wagner's wooing letters are, in a way, horrifying: "Nay, when I gave you the last kiss, all your love overwhelmed me twice and a thousandfold. O my Life, don't forget, don't betray me ever, faithfully cling to me, remain my Minna, and if you ever felt love, so give it all to me and never let me share it with anybody else. Never forget that my whole heart is yours. Do you hear? Do you hear? Don't ever betray me." And so on, and so on. This was in 1835, and it is plain to see from the many letters like this that Wagner's was a burning, obsessional passion. He was miserable when he was away from her, and nearly as miserable when they were together, because of his pathologic jealousy as well as because of the fact that he knew right well her mind was no match for his. They were constantly arguing, even before their marriage. At the actual ceremony the minister walked into a sharp spat between them.

POOR Minna never had a chance. Wagner always got what he wanted. Naturally, the marriage was doomed to failure; the miracle was that it lasted as long as it actually did. Minna's part in the break-up is here seen in a more favorable light than before. Her letters show her to have been a practical woman with no imagination; all her reactions are predictable, and she had little sympathy with Wagner's ideals. But put yourself in her place. Here is a husband who is always talking big but never producing; who knows nothing about the value of money and is always dodging creditors; who gets himself mixed up in politics and subversive revolutionary activities, thus depriving himself of a decent job; who has more than a passing eye for the opposite sex; who is a terrible liar and actually believes his own lies; who has the bankroll of a pauper and indulges in the tastes of a millionaire; who is an impossible autocrat at home; who has a wonderful genius for making enemies or getting on the wrong side of people. All that is Wagner as revealed in his letters. And since this very Wagner was the one who had crawled to her, making all kinds of promises and boasts, Minna had a right toward her resentment.

Not that Minna was an angel. She could not know that posterity would largely endorse Wagner's staggering opinion of himself; and since she had little sympathy with his artistic ideals—or, to put it better, she was incapable of understanding them—she probably drove him crazy by nagging. I am afraid that Minna was one of those fearful and righteous I-told-you-so women who will gladly remind you o' past errors. She also could not see why her Richard refused to temporize, when it would have been so easy to do so. Didn't everybody else? Writing to her daughter about the Paris failure of *Tannhäuser,* Minna had this to say: "I can assure you that it has not failed, but that it is again the fault of Richard's stubbornness that it has not been performed more than three times. You know that at the Grand Opera no opera is given without a ballet, and if Richard could have decided to compose one, perhaps in the second act before the contest of the minstrels, this opera would have become a source of genuine fame and money."

How they must have gotten on each other's nerves!

But if there is one thing above all that comes through the letters, it is an affirmation of Wagner's colossal, insane megalomania. The letter that probably will cause more comment than any in the book is the one to Ferdinand Heine, dated Nov. 19, 1849, in which Wagner unblushingly proposes that his friends dedicate themselves to supporting him: "I am no artisan to earn my daily bread; it must be offered to me as things stand now, so that I may remain an artist. Who is to do this? Only those who love me—me, my works, my strivings and aims as an artist, and love them sufficiently so that it matters to them to preserve me for my art and for my artistic endeavors. . . . They should see in me not a person in need of help, but an artist and an art trend which they want to preserve for the future and not allow to perish. . . . And so I ask you, my dear friend, to take care of me and my art!"

This is fairly unbelievable. And yet a man with such a combination of effrontery and self-confidence in his artistic future raises a grudging respect in the reader. Wagner's request may have been an act of sponging, pure and simple, but it is sponging on a transcendental, sublime scale that makes one gasp. In short, however dismal a figure Wagner makes as a man, whatever lies he wrote and said, no matter how currishly he acted, one thing does shine through his letters—his maniacal, unswerving dedication to what he considered his art; a dedication to which man or woman mattered not. Only the Work counted—and, by extension of course, one Richard Wagner.

IT'S all rather frightening. And what about his reply to a letter of Minna's? This was on Feb. 14, 1862, when he had separated from her. He makes the gesture of taking her back. Sure, he'll take her back; but only if she feels "that you can devote yourself completely to this my final purpose in life; if you feel that your one mission in life is to make my life easier, as far as it is in your power, and to preserve it for this my one and only purpose, and if you feel that you can achieve *your* purpose in life only when you provide me with all possible quiet and cheerfulness for my work so that you can say that *you* too have taken part in my creations—then I say: Come!" Curiously enough, Minna did come—for ten days. Ten explosive days, and they parted nervous wrecks.

Aside from the Minna-Richard affair, the Burrell collection contains some priceless by-products, such as many Wagnerian dissertations on conducting, stage management and acting; Queen Victoria's musical tastes (she asked Wagner why he didn't translate his operas into Italian so that she could hear them in London); the tenor Albert Niemann's whinings about his role in *Tannhäuser* ("I shall be very happy indeed if I escape from this whole affair with my voice intact"); and a rather wonderful letter from Hans von Bülow to a publisher. Space forbids quotation.

This edition of the Wagner letters is live, pulsating reading. A word of thanks should go to Mr. Burk, whose scholarly annotations link the various units together. In a quiet, level-headed manner, Mr. Burk, without editorializing or pontificating, clarifies the issues at point. It's a grand job he has done, and we are all in debt to him.

Teachers See Need to Preserve Our Culture

By James G. Deane

WASHINGTON.—The Nation's organized private music teachers met for their 75th anniversary convention here, Dec. 27 to 30. More than 800 musicians assembled for sessions of the Music Teachers National Association and 14 co-operating groups. They heard scores of papers, speeches and panel discussions and attended more than a dozen special concerts. In addition, they heard a warning that America's national crisis will require them to help preserve the nation's musical culture.

The somber warning about the musical future occupied only a small place in the convention's crowded program. But it was voiced in strong terms by David Robertson, director of Oberlin Conservatory, who declared that the present crisis will affect the country's social system for the next five to 25 years.

Citing the prospect of large-scale, long-term mobilization, Mr. Robertson predicted that "the many facets of cultural and artistic development will be constantly sidetracked in favor of the 'essential' needs of our country. Unfortunately," he continued, "artistic enterprise is not on the list of approved 'essentials' in the United States." Referring to compulsory military service, the speaker asserted that in music "the period of greatest technical and mental growth lies between the ages of 16-25." He added: "A two-year period of frustration and separation from the pursuit of this ideal often has tragic consequences." The Oberlin director urged avoidance of hysteria and super-nationalism, and an effort to employ music as a medium of international understanding.

See "Vanishing" Orchestras

Reginald Stewart, conductor of the Baltimore Symphony and director of Peabody Conservatory, described the growing economic plight of symphony orchestras. Declaring that the arts in America are too often regarded more as "pleasant adornment and decoration" than as "essentials," Dr. Stewart contrasted this with the government aid given in Britain through the National Arts Council. He urged creation of a similar council here. "The day of the wealthy patron of the arts is gone," he asserted. "We must let our Government know . . . that it must take the place of the philanthropist through subsidies."

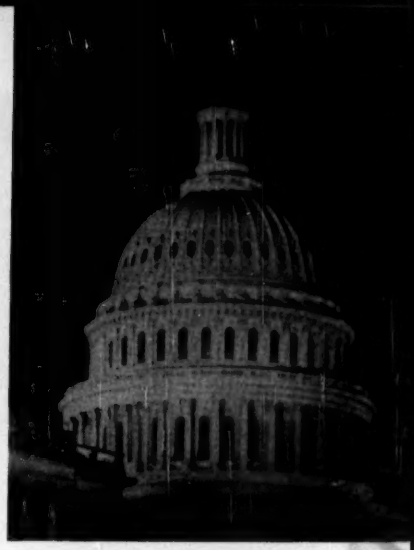
Dr. Stewart devoted another portion of his address to what he called the problem of the "vanishing" orchestra in the public schools, especially in the eastern part of the country. There, he declared, "too little attention has been given to the teaching of stringed instruments." He criticized an "overemphasis on the band and underemphasis on the orchestra" and said there are too few well-trained string teachers.

Activities of Voice of America

The use of music by the Voice of America was described in another address. Ralph L. F. McCombs, chief of the music unit for this project, reported the State Department has excluded music from its programs for Russia because "Russian jamming makes it imperative to devote all our time and effort to current news and comment." He added that "music is easier for official snoopers to detect as non-Russian, and thereby visit punishment upon those who dare to listen." Thirteen per cent of Voice of America programs to other countries are music, the speaker said, adding that the Voice is heard regularly by half the residents of Western Germany and 2½ million in France.

Johnson Defends "Met"

Edward Johnson, former general manager of the Metropolitan Opera, devoted a banquet speech to a review of the "Met's" history, which he termed "the miracle of 39th Street." He said the prominence of American singers at the "Met" today has "proven that you can get your training in America, that we have competent teachers and can give the means to get experience." He offered a defense against recent criticisms of the company. On finances, he declared "opera is a very expensive enterprise." On repertoire, he observed: "If the repertoire remains the same in general, it's because new works don't equal the old ones." He implied his opposition to moves to build a new opera house at a different location, asserting: "I'm not altogether opposed to a new house . . . but I think it is unfortunate that we don't have a little more respect for tradition, and that's what the Met is."



THE CAPITOL DOME AT NIGHT

Music as Therapeutic Agent

Use of music for functional and therapeutic purposes occupied much attention at the sessions, as did music psychology. Dr. Samuel T. Hamilton, former president of the American Psychiatric Association, describing the value of music in a mental hospital, told how varied activities—ranging from a rhythm band to sight singing, theory and ensemble playing—can help patients get well.

Dr. Robert A. Hingson, of Johns Hopkins University Hospital, told of tests in which semiclassical recorded music was shown to ease the discomfort of mothers in childbirth. Dr. Ira M. Altshuler of Wayne County General Hospital in Michigan prescribed music for "keeping men emotionally balanced and happy" and said it "surpasses all other institutions and mental mechanisms" for this purpose.

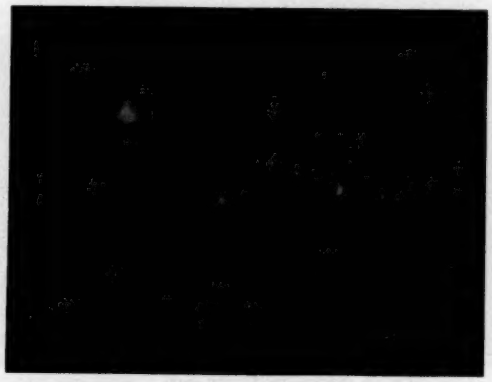
Harold Burris-Meyer, of Stevens Institute of Technology, described how recorded music can be employed by industry to improve productivity. He urged, however, that musicians develop a "common terminology for all people concerned with music" and more adequate criteria for the measurement of music and its effect on people.

Aptitude Tests Described

Efforts to determine an individual's musical aptitude through psychological tests were described by Abe Pepinsky, of Haverford College, and others. E. Thayer Gaston, of the University of Kansas, displayed sets of paintings made to the accompaniment of music by Debussy and Stravinsky, demonstrating the similar effect of a given composer on various art students.

In a session on college music, Mark

(*Continued on next page*)



RARITY FOR STRINGS . . . The Schoenberg Concerto for Violin was performed for the Music Teachers National Association, meeting in Washington in conjunction with the American String Teachers Association, in two hearings, Dec. 28 and 30, by Louis Krasner, professor of violin and chamber music, School of Music, Syracuse University, Syracuse, N. Y.

Nation's Teachers Meet in Capital

(*Continued from preceding page*)

Brunswick, retiring president of the College Music Association, described how City College of New York has designed a required music course on the principle that "people who play an instrument and people who know nothing about music are almost equally ignorant about the basic things that make up music." He called for a new credit policy in colleges which "will be fairer to the overworked music student."

Catherine Drinker Bowen, well-known writer, told a luncheon of the National Federation of Music Clubs the study of musical history should be urged as a method of encouraging enjoyment of music.

Musical Programs

Among musical events, a highlight was the performance of the seldom heard Schoenberg Violin Concerto by Louis Krasner, of Syracuse University. This was followed by a panel discussion. The performance was repeated on the final day of the convention. Other concerts included:

The National Symphony Orchestra at Constitution Hall, in the Rachmaninoff and Creston 2nd symphonies and Beethoven's Leonore Overture No. 3. Howard Mitchell conducted.

Zino Francescatti and Robert Casadesus in a program presented by the Whittall Foundation at the Library of Congress. Beethoven's Sonatas, op. 23; op. 12, No. 3, and op. 30, No. 2 comprised the superb program, and the pair added encores.

The New Music String Quartet in quartets by Boccherini, Howard Hanson and Debussy, presented by the Coolidge Foundation.

An organ recital at Washington Cathedral by Claire Coci of New York, including music of Bach, Sowerby, Dupré and Reubke.

Programs by the Woodwind Ensemble of Michigan State College, the Howard University Choir under Dean Warner Lawson, the Madrigal Group from Peabody Conservatory, Pianist Ray Lev at Phillips Gallery, the National Press Club Chorus, singers and a brass ensemble from Catholic University, the American University Chamber Music Society in Bach's Musical Offering, and the Chamber Chorus under Paul Callaway.

Elections of Officers

Roy Underwood, of Michigan State College, was re-elected MTNA president, and other officers also were re-elected. Mr. Underwood urged MTNA members to build up the membership to 25,000 from its present 1,500 and stressed the organization's need for a permanent central office. The other re-elected officers are Barrett Stout, Luther Richman and Harold Spivacke, vice presidents; Karl Kuersteiner, secretary; Raymond Kendall, treasurer, and Theodore M. Finney, editor. Garry White of Los Angeles, Mrs. Esther Gilliland of Chicago and Mrs. Dixie Yost of Phoenix, Ariz., were named as new members of the executive committee.

The American Musicological Society elected Gustave Reese of New York University as president and C. Warren Fox of the Eastman School as vice president. Ernest E. Harris, Columbia University, was re-elected recording secretary of the American String Teachers Association. The Music Library Association named Otto Albrecht of the University of Pennsylvania as vice president and re-elected Mary Rogers of the Library of Congress as treasurer. Elected by the College Music Association were A. Kunrad Kvam, Dartmouth College, president; Vincent Morgan, Amherst, vice president; Robert Barrow, Williams, secretary-treasurer; Mark Brunswick, CCNY, and E. Harold Geer, Vassar, executive committee.

MTNA voted to hold its next convention in February, 1952, in Dallas ,Tex. A resolution pledged the organization's "full support and co-operation in the present national emergency."

Besides the organizations already named, others taking part in the convention were the National Guild of Piano Teachers, National Association for Music Therapy (first annual meeting), National Ass'n. of Teachers of Singing (see page 16), American Matthay Association and Delta Omicron, Phi Beta, Mu Phi Epsilon, Phi Mu Alpha and Sigma Alpha Iota.

The National Guild of Piano Teachers' sessions will be reported in the department, Up and Down the Guild Keyboard, by Grace White, in the Feb. 1 issue of Musical Courier.

Newcomers Heard At Covent Garden

By Arthur Noteutt

LONDON. — The Covent Garden Opera season is in full swing and an unusual number of guest artists have appeared. Joan Hammond has been heard in Trovatore and Aida on previous occasions, but her Butterfly was new to Covent Garden. It was a moving interpretation, sung with compelling dramatic power, rising to a fine climax in the tragic closing scene, and deservedly received a great ovation.

Wilma Lipp, coloratura from Vienna, was the Queen of the Night in Magic Flute, an unsatisfactory role for a debut, as at Covent Garden the singer is placed high back stage. The Pamina was Elisabeth Schwarzkopf, vocalizing with perfection of style and taste. She has also repeated her previous successes as Mimi, Susanna, Sophie and Manon.

A new dramatic soprano, Hilde Zadek, from Vienna, appeared for the first time in opera in London, after scoring as Ariadne at the Edinburgh Festival. In her first role here, Aida, she appeared under difficulties, but her subsequent Tosca was musically satisfying, sung throughout with round tones and the high notes produced with effortless ease. She is not, however, outstanding as a tragic actress. Marko Rothmüller was an effective Scarpia, his singing magnificent in its diction, phrasing and dramatic power. The tenor was Midgley, who failed to do himself justice until the third act, where he produced a lyric tone of velvety quality. The orchestra (which has improved of late) played with sensitive expression under Warwick Braithwaite.

De Los Angeles as Elsa

Victoria de los Angeles has returned to England after her triumphs in recital in New York. She appeared once at Covent Garden earlier in the year as Mimi—a role she repeated during this recent visit, singing in Italian. She also sang twice as Manon in French and once as Elsa in Lohengrin in German. She does not possess the dynamic range of some dramatic artists, but in her embodiment of each of these characters she displayed perfection of style, taste, and artistry. Beauty in legato and mezza-voca singing was especially apparent in her Elsa. This reviewer has seldom heard any artist who so completely identified herself with the role and sang the music with such a sensitive, warm tone and beauty of expression. She had the advantage of an excellent Lohengrin in Lechleitner, from the Zurich Opera, who also sang in German: his appearance is romantic and he sang particularly well in the lyrical portions. His acting, however, was stiff and he failed to realize the spirituality of the Knight of the Grail.

Kleiber at Covent Garden

The remaining guest was Erich Kleiber, who is to conduct for a stay of three months. If his appearance on the podium for Rosenkavalier is any criterion, it is profoundly to be hoped that this period will be considerably extended. It was obvious that his authority has made a vast impression not only on the orchestra but on all the resident company. The playing had precision, clarity, and a coordinated style that up to now has been lacking at our opera house. His interpretation of the wonderful score was instinct with numerous subtle touches and the volume was kept down to an extent that enabled the voices to come over, which heightened the effect of the climactic moments. The conductor was accorded an ovation.

The latest addition to the repertoire is Tchaikovsky's Queen of Spades (Pique Dame). This will be fully reviewed in a later issue of Musical Courier.

Two Carol concerts were held at the Albert Hall, both given twice on the same day to accommodate the vast audiences. The first was by the Bach Choir under the conductorship of Dr. Jacques, when in addition the program included Bach's Magnificat and Vaughan Williams' Serenade. The second was by the Royal Choral Society under Sargent, when a large number of familiar and unfamiliar carols were sung, including two of Greek origin.

Israel Philharmonic Makes U. S. Bow in Washington

(By Telegram to Musical Courier)

WASHINGTON, D. C.—The Israel Philharmonic Orchestra made a brilliant American debut in Constitution Hall on Jan. 7, with Serge Koussevitzky at the helm, and a capacity audience liberally sprinkled with diplomats and government dignitaries in attendance.

The orchestra proved of high calibre and uncommon spirit. Koussevitzky opened the concert with the national anthems of the United States and Israel. He then led the beautiful Psalm for Orchestra by the Israeli composer, Paul Ben-Haim—a quiet, sonorous work, which forms the slow movement of the composer's First Symphony. This was followed by a finely detailed performance of the Prokofieff Fifth Symphony.

After the intermission came the Tchaikovsky Fourth Symphony, played with remarkable gusto. The finale provided the concert with a smashing climax, bringing applause that continued for many minutes. The evening was a triumphant beginning for the Orchestra's American tour. JAMES G. DEANE.

Ezio Pinza

now records exclusively FOR RCA VICTOR

EZIO PINZA claims he's an opera star because he was an unsuccessful 7-day bicycle racer. Hearing him sing after a race, a friend suggested that Pinza study voice.

At the Metropolitan Opera he sang so many villains so convincingly, critics called him the "big bad wolf of the Met." With "South Pacific" his name became a household word . . . his voice a revelation to millions up and down Main Street, U.S.A.

We are proud and happy to welcome Ezio Pinza back to the RCA Victor Red Seal label. Soon to be released: Pinza's album of hits (with Fran Warren) from his forthcoming MGM film, "MR. IMPERIUM."

Paris Applauds Wagner and Ballet Novelties

By Suzanne Demarquez

PARIS. — The Opéra gave four Wagnerian productions which, as usual, drew a big audience: Walkûre, Siegfried, The Twilight of the Gods had as asset the interpretations of the famous tenor Max Lorenz; of Ferdinand Frantz, with his powerful voice, and the prodigious Erich Zimmermann. Helene Braun as Brünnhilde, cannot replace Flagstad, but her voice is good. George Sebastian conducted with warmth these scores with which he is thoroughly familiar.

The Opéra-Comique resumed its performances at the old Salle Favart, which has been completely renovated. The first evening was a Ravel Festival.

An important event was the first appearance at the Palais de Chaillot of the American National Ballet Theatre, before an audience of supreme elegance, with all the artistic, political and social leaders present including U.S. Ambassador David Bruce. The program offered Pas de Deux, The Black Swan, and Theme and Variations choreographed by Balanchine. The principal dancers were Alicia Alonso, Mary Ellen Moylan and Igor Youskevitch. They revealed a superb technic which enthused connoisseurs. Fall River Legend by Agnes de Mille, with music by Morton Gould, proved a surprise in its diversified material and with the sombre colors of Oliver Smith's dark settings. Nora Kaye interpreted the role with overwhelming intensity and absolute discipline. Fancy Free, with the joyous music of Leonard Bernstein and the inspired choreography of Jerome Robbins, was an uncontested success. The excellent dancers, Paul Godkin, Eric Braun, John Kriza, were applauded endlessly. The American Ballet really conquered Paris. Warmest felicitations go to Mme. Lidova and to the chefs d'orchestre, Joseph Levine and Alexander Smallens.

Carmen Amaya gave a series of performances at the Theatre des Champs-Elysées. She herself was moving as ever. Unfortunately her group was not as good as when she appeared here the last time.

Berg's Wozzeck in Paris Bow

The Orchestre National has organized a series of unusual concerts. The audience is indebted to the admirable American conductor Jascha Horenstein, who is growing to be one of the important baton figures. The discipline he imposes upon his musicians, the clarity, depth and minute care evident in his interpretations, all aid in his achieving performances of outstanding beauty in interpretation, and give him considerable personal success. Among the six concerts he conducted, I would single out the brilliant traversal of Mozart's "Haffner" Symphony and the moving performance of Mahler's Song of the Earth with Elsa Cavelti and the English tenor Kenneth Neatt as soloists.

Then there was the complete local premiere of Alban Berg's Wozzeck under his baton. The haunting beauty of this lyric drama; the orchestral vehemence, which mounts in a steady crescendo to the final catastrophe; the force, the violence of the accents—all impressed the listeners deeply. They fervently feted the illustrious conductor and his interpreters, Lucien Lovano, the pitiable and poignant Wozzeck, George Jouatte, from the Opéra; Joseph Peyron, André Vessières and Lucienne Marée, all musicians of stature.

Ernest Bour took the baton to introduce an ambitious work, San Martin, the Saint with the Sword of Light, text by Randal L. Escalada, music by Jacques Dupont, a lyric and dramatic fresco in seven parts for a reader, soli, choir and orchestra. The score depicts the epic of the liberator of Argentina. The Ambassador of that nation led the applause for the reader, Jean Davy, and the excellent singers, Nadine Renaux and Jean Giraudeau, tenor of the Opéra.

William Primrose gave the first Paris performance of Bartok's posthumous Viola Concerto, orchestrated by his disciple Tibor Serly. Primrose knew how to highlight all the savage poetry of this magnificent concerto.

The French pianist Monique Haas in a subtle interpretation divulged the indomitable will and the pure structural design which characterize the Third Piano Concerto by Bartok. She was accompanied by the excellent orchestra of the Northwest German Radio of Hamburg under the direction of Schmidt-Isserstedt, which made a deep impression in its visit.

Other Recent Novelties

Among the worthwhile novelties were the amusing Scènes de la Vie Moyenne, a picturesque and charming score by Florent Schmitt, played at the Concerts Colonne under Paul Paray; the fine Illustrations pour Faust by Emanuel Bondeville, the active director of the Opéra-Comique, presented by the Orchestre Pasdeloup on the occasion of its 25th anniversary under the direction of Albert Wolff; and finally the remarkable Symphony of the young Dutch composer Jurian Andriessen, strange in its initial impression, because of its lack of unity, but gripping in its finale, which won a particular success. The Orchestre Lamoureux under Henri Tomasi had a rousing reception for this work.

A triumph was won by the Orchestra of Stuttgart, playing Bach's Art of the Fugue under the direction of Karl Münchinger. The great conductor Karl Schuricht also scored at the helm of the Société des Concerts. The same orchestra under its regular conductor, André Cluytens, gave the pianist Samson François the opportunity for a resounding success with Prokofieff's Third Piano Concerto.

The recitalists continue to be legion, and one can not write about all of them. A great success was won by the Trapp Family Singers in their deliciously musical interpretations of vocal ensemble music of the 16th and 17th century and their ravishing folksongs.

The pianists Fischer, Claudio Arrau, Iturbi, Marcelle Meyer were applauded. Yvonne Lefèbure gave five recitals of high standard. The first two, devoted to Bach and Beethoven, were outstanding.

A young violinist, Marie-Claude Theuveny, soloist with major orchestras, proved that she can be counted among the best representatives of the young French school of the violin.

The eminent harpsichordist Marguerite Roesgen-Champion gave a concert with the Orchestre Lamoureux conducted by A. Goldschmidt. She offered first performance of his Psaumes for voice and orchestra, sung by the Swiss vocalist, Milly-Vanez, an important piece of noble tenure, and his Concertino No. 3 for harpsichord and orchestra, which she herself presented. Of a different character than the charming Concerto No. 1 and more lyric, it had a marked success.

Pierre Bernac and Francis Poulenc gave another joint recital, always an event of major musical importance. Also heard was Rose Dercourt, a singer of rare sensibility and distinction. Poulenc obliged by accompanying her in his Fiançailles pour Rire.

The Société Philharmonique opened its season brilliantly, with the Greek singer Irma Colassi as soloist. Her voice and perfect technic roused a strongly favorable reaction.

MEMENTO OF THE BEACH . . . The Casadesus family (shown on vacation in Brittany last summer) encounter waves which are not melodic. L. to r., Robert, Gaby, and their children, Therese, Guy and Jean.

Spivakovsky to Visit Israel

Tossy Spivakovsky, to be heard in Europe this summer for the first time since 1933, also includes in his itinerary a tour of Israel, June 4 through 30, when he will give recitals and make appearances with orchestra under the auspices of the Israel Philharmonic.

Vienna Philharmonic Tours

By Dr. Erwin Mittag

VIENNA. — The Vienna Philharmonic Orchestra has concluded a four weeks' tour of other European countries, in which the present writer was priviliged to take part. It was an immense triumph for the orchestra, for Wilhelm Furtwängler, the conductor, and not least for Austria. (It had been emphasized everywhere that this tour was to have a more or less official character.)

The longest stay was made in Helsinki, where the players gave three concerts. Among other performances, there were concerts in Stockholm, Copenhagen and Amsterdam. The tour ended in Western German cities (Hamburg, Stuttgart, Heidelberg, Munich) and in the Swiss towns, Berne and Geneva.

In Finland Dr. Furtwängler, with the chairman of the orchestra, Professor Rudolf Hanzl, called on Jan Sibelius, whose composition En Saga was played by the Philharmonic. Sibelius, wholly sound in mind and body despite his great age, has been living in his cottage in the forest for many years. He listened to the concerts of the Philharmonic on the wireless and praised the performance highly. It was of interest to note that he approved of the large number of string instruments used in the performance of the third Brandenburg Concerto, to which exception was taken by some critics.

The program further comprised works of Beethoven, Haydn and Mozart, Richard Strauss' Don Juan and Till Eulenspigel, Schubert's Unfinished Symphony and Alfred Uhl's Capricci. The work of the latter, a neo-romantic Viennese composer, found a friendly reception. Thanks to Furtwängler's fiery genius (in spite of bodily fatigue he always carried the orchestra to the highest pitch of their art) the whole concert tour did not show a perceptible flaw.

Music Highlights in Austria

The Viennese music season is maintaining a good level, though without many outstanding events. The Society of Friends of Music has linked itself closer with Herbert von Karajan. A whole series of concerts bears his name—an unusual event. Despite his youth, he has become an Honorary Member of the Society and there is a report that, under the title of Concert-Manager, this appointment may be extended for his lifetime.

Karajan's merits were also shown in his reorganization of the Vienna Singakademie, which has again become a first-rate choir. This was evident last summer during the Salzburg Festival, and again in an excellent performance of Verdi's Requim, which proved both the conductor and the chorus members to have reached a very high standard. The brilliant soloists were Daniza Ilitsch, Elisabeth Höngen, George London and Anton Dermota. In an earlier concert, Karajan (who takes rehearsals very seriously) presented Berlioz's Fantastic Symphony, a work which in spite of its exterior brilliance did not arouse much interest in the Viennese audience.

Korngold Opera Bows

The local premiere of Erich Korngold's opera Katrin took place in the State Opera. One must, first of all, give due praise to Maria Reining, who sang and acted the title role with masterly art.

The libretto by Ernst Decsey is not too good. Many hackneyed situations, known from former operas and operettas, appear in it. Korngold, a well-trained and clever musician, has made good use of all kinds of stage effects and composed music which bears his personal mark, although it does not attain the stature of Die Tote Stadt or even Violanta.

The reception by the public was very cordial, but the critics were not unanimous. This was perhaps due in part to the prevailing atmosphere here, which has less sympathy for romance and melody than for realism or classicism.

Fritz Busch, always most heartily welcomed as guest conductor, presented Otello, The Mastersingers, and Figaro's Wedding at the Vienna State Opera. He is exactly the type suited for the special Viennese taste. On the concert podium also he had a great success with Reger's Mozart Variations and Schumann's First Symphony. The report was generally welcomed that he would play an important part in Vienna's musical life in the immediate future.

Strauss' Daphne Revived

After a decade Richard Strauss' Daphne reappeared on the stage. Rudolf Moralt, who had conducted the orchestra at the premiere ten years ago, again led the performance. Annelies Kupper sang the title part very satisfactorily, revealing a fine voice and musical understanding. The impression left by Marie Reining in this role, however, remained unforgotten. The opera, a masterpiece of the late Strauss epoch, had a great success in spite of a meagre, lifeless scenic production.

The seldom heard C-flat Mass by Mozart, under Clemens Krauss' baton, with Hilda Gueden, Herta Topper, Julius Patzak and Otto Edelmann as soloists, was performed in noble style.

The Mozart Community offered a concert in which the rare Symphony in C (K. 338) was presented under the conductorship of Victor Quirin Plasser.

Three young and excellent Viennese pianists, Jörg Demus, Friedrich Gulda and Paul Badura-Skoda, gave several recitals with great success. Gulda's performance of the Strauss Burlesque is a miniature piece of art. Among all the pianists who were heard in Vienna, however, Wilhelm Kempff left the deepest impression. After a long interval he again gave proofs of his mature art.

Chamber Orchestra Novelties

Ernst Litschauer is arranging a series of concerts with his capable and ambitious chamber orchestra. At the second subscribers' program he presented the Praeludium and Scherzo, op. 11, by Shostakovich, a dynamic, highly gifted work, marked by passion. J. N. David's Concerto for String Orchestra, with its linear counterpoint, is a product of brains and capability, but it does not appeal greatly to the ear. In the same concert, Michael Mann, son of Thomas Mann, appeared as viola soloist in a Concerto by Stamitz (1746-1801).

Alfred Kitchin played Kabalevsky's Sonata in E flat major, composed in 1945, the final presto movement in particularly proving a brilliant virtuoso achievement.

The Academic Orchestra Association in Vienna, whose members are doctors, teachers and professors, greatly surpasses the usual conception of dilettante music. Its yearly fall concert, with Sigel, Saint-Saens, Debussy and Scriabin on the program, as conducted by Leopold Emmer, was excellent.

Francescatti to Tour Europe

Zino Francescatti embarks on a European tour the end of this month, playing in Scandinavia, Holland, Belgium, Switzerland, Austria, Italy, Portugal, and also extensively in France—in Paris, Bordeaux, Strasbourg, Aix-en-Provence, and at festivals. In Edinburgh next summer he will be soloist during the festival with the New York Philharmonic-Symphony and give sonata recitals with Robert Casadesus at the piano.

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Il Trovatore Has New Cast at "Met"

Verdi's Il Trovatore, previously threatened with exclusion from the current opera list, returned to the Metropolitan Opera on Dec. 28 in the fullest glory of its old-fashioned but thrilling drama. Well cast and excellently sung, the performance deserved the adjective "superb," for it was no less than that.

First honors went to Alberto Erede, new this season to the Metropolitan conducting staff, but already marked as a dynamic, powerful personality with a keen grasp of the scope of a major score, with a fine, sure beat and a dominant sense of fluent phrasing. On this occasion, Mr. Erede made the familiar, melodious texture of Verdi's score come alive with vital beauty and impact.

Kurt Baum, singing the role of Manrico, had one of his happiest assignments. The range and color of the tenor's notable voice, plus his delineation, lent verity to the romanticism of the work.

The latter quality was also accentuated by the Azucena, Fedora Barbieri, who utilized every vocal inflection possible, from the crude to the magnificent, to give a truly terrific portrayal, the best performance to date offered here by this newcomer. Barbara Troxell made her Metropolitan bow in the innocuous role of Inez, singing with clarity, and exhibiting promising stage poise.

Two other American artists strengthened the cast, Leonard Warren as a sonorous-voiced Count Di Luna and Thomas Hayward, a personable, sweet-voiced Ruiz.

Nicola Moscona made the richly toned narrative of Ferrando outstanding. The minor parts of the Gypsy and the Messanger were capably handled by John Baker and Paul Franke.

Last mention is given here to the Leonora of Delia Rigal, for especial emphasis. The soprano, who possesses a naturally glowing voice of large calibre, took a little time to warm into the part vocally. One had the feeling that Miss Rigal was almost afraid of her own power, and restrained her tonal emission, often to the detriment of the vocal timbre. Once into the feel of the role and the house acoustics, she sang splendidly, her second aria and the final act being exceptional. M. C.

Other New Assumptions

The last ten days of 1950, Dec. 21-31, at the Metropolitan, brought no further additions to the repertoire. The Magic Flute had the fifth performance of the season; Barber of Seville and Faust, the third and fourth hearings; Don Giovanni, the sixth; Don Carlo and Traviata, the ninth; Fledermaus, the second and third; Flying Dutchman, the sixth. First-time assumptions of roles at the Metropolitan included Charles Kullman's Dec. 31 success as Eisenstein in Die Fledermaus; and Paolo Silveri in a generally excellent characterization of Figaro in the preceding night's Barber of Seville.

Rudolf Bing's first New Year's Eve as General Manager of the Metropolitan was marked by a serenade from the stage by Risë Stevens, singing Prince Orlofsky in Fledermaus, Howard Dietz, who adapted the text to English, interpolated this verse for the occasion into the Chacun à Son Gout number:

"If he is in a Wagnerian mood
We're forced to strain a lung
And serve the ponderous musical food
Of Goetterdaemmerung.
But if he feels the surge of an urge
To charm the Op'ra House
With Viennesy tunes that emerge
As light as the Fledermaus,
The spring in Bing can turn off a dirge
And turn on Johann Strauss."

Piazza and Kozma Bow

The fourth performance of Fledermaus was enlivened by two debuts and the return of Jarmila Novotna to the "Met" stage. Distinguished for brilliance in score reading, an authoritative beat and the ability to wake responsive tonal splendor from his ensemble of instrumentalists, the first appearance of the youthful conductor, Tibor Kozma, was the sort that brings cheers from an audience. Miss Novotna was always a colorful, interesting figure as Prince Orlofsky, though much of the tessitura of the music lay too low, for her most effective singing. As Rosalinda, Marguerite Piazza, in her first Metropolitan assignment, was lovely in appearance with a voice of matching lovely quality. The fiery Czardas was not satisfactorily scintillating, but for a debut, the young soprano showed poise and an admirable histrionic gift which augurs well for the future. Another first was Eugene Conley's Alfred, cleverly acted except in the love scene, which was stiff, and agreeable in much of the vocal work. Miss Munsel's Adele continued to highlight the production, with the exception of the notable orchestral playing and the choral work. M. C.

Metropolitan Seeking $750,000 from Public

A campaign to secure $750,000 in public contributions was opened by the Metropolitan Opera Association on Dec. 30, when this objective was announced by George A. Sloan, chairman of the board, in an intermission broadcast. "The sum is required," he said, "to meet the needs of maintenance for this year and to provide essential production improvements for the 1951-52 season."

Mr. Sloan said that "the present season is off to a notable start," adding that plans are under way for next season, when "it is hoped to restore three or four favorite operas now missing from the repertory," and that "there is great need for new scenery and new costumes to replace those sets that have been in use for 25 years or longer."

He made clear that "to maintain the highest artistic standards traditional with the Metropolitan is more expensive than ever." Proceeding to give details, Mr. Sloan said:

"This last season, the Metropolitan's performances in New York were sold to an average of 90 per cent of capacity in a season of 18 weeks. There was a substantially supported seven weeks' tour. There was considerable income from broadcasting fees and other sources. For the full season the Metropolitan ran up a total income of some $3,500,000. Against this sum, total expenditures amounted to about the same.

"From this total income the Federal admissions tax had to be paid. It amounted to $311,000 for the New York season alone and over $100,000 for the Spring tour. That meant that we wound up the season with a deficit of over $400,000. Before the Government levied the admissions tax as a war measure during World War II, the Metropolitan Opera balanced its budget for two seasons. Until this admissions tax is eliminated for non-profit musical organizations our financial problems will be considerably more difficult."

Mr. Sloan appealed to all radio listeners in the Opera audience to contribute and become National Radio Patrons.

Committees for the Metropolitan Opera Fund 1951-52 are now being formed. Mrs. August Belmont is honorary chairman and S. Sloan Colt is treasurer. Mr. Sloan will serve as chairman. Lucrezia Bori, Lowell Wadmond, and David T. Layman will be vice-chairmen.

Geneva Plans 7th Competition

GENEVA.—Another International Competition for Musical Performers will be held here from Sept. 24 to Oct. 7, 1951, in voice, piano, flute, horn, and sonatas for piano and cello. Those taking part must be between 15 and 30 years old, and may be from any country. Money prizes amounting to 10,000 Swiss francs are anticipated. A third and final stage of the contests, to be held with orchestra, has been added this year owing to the collaboration of Radio-Geneva and the Swiss-Romande Orchestra. The prospectus may be secured by writing to Secretariat of the Competition, Conservatory of Music, Geneva, Switzerland.

Wins Lausanne Contest

Teresa Stich-Randall, American soprano, of New Hartford, Conn., on Jan. 14 won the contest for opera singers sponsored by the Lausanne Conservatory.

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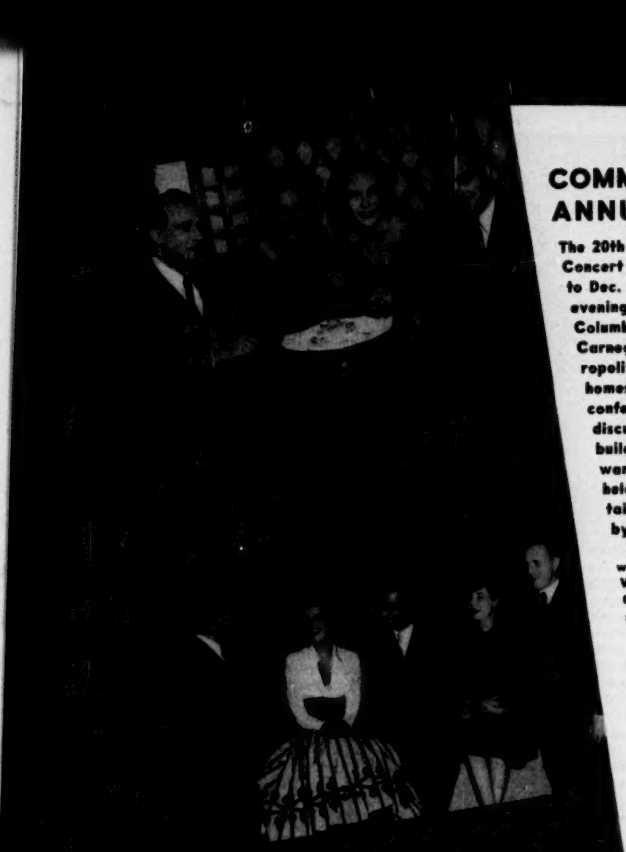
COMMUNITY CONCERTS ANNUAL CONFERENCE

The 20th annual conference of Community Concert Service, held in New York Nov. 27 to Dec. 9, was devoted to afternoons and evenings of concerts by more than 50 Columbia-managed artists, as well as Carnegie Hall recitals, visits to the Metropolitan Opera, and parties at the homes of various musical folk. Morning conference sessions were devoted to discussions of aspects of audience-building in a world threatened by war and destruction, and the place held by great concerts in an entertainment world seemingly dominated by movies, radio and television.

"Now, more than ever before, music will find a place in every community," Ward French, President of Community Concerts, told his organization while speaking of music's place in a war-torn world. F. C. Schang, President of Columbia Artists Management, said that "movies and radio have lost two-thirds of their adult audience, catering to a mass minority of immature minds." Speaking of the Community Concert Associations, Mr. Schang said: "Here's a vast audience of adults on the lookout for mature entertainment. This class contains the vital core of leadership for every Community Concert Committee in North America."



Los Angeles Month Spiced with Novelty

By C. Sharpless Hickman

LOS ANGELES.—The Philharmonic Orchestra, which this season has been more conservative than is Alfred Wallenstein's habit, gave its hearers something new in Luigi Dallapiccola's Two Pieces for Orchestra: Sarabande and Fanfare. Such 12-tone material is not of dowagers' dreams, but these scores, filled with Italian warmth and dramatic feeling, must have made many of them feel that all atonal music was not detestable. The Sarabande is exquisitely gossamer, twinkling fabric, not far in mood from Delius or Debussy; the Fanfare as brassy as a Respighi tone-poem finale. The work was superbly played. The same program presented Ferruccio Tagliavini as soloist in several operatic arias; also Schumann's Fourth Symphony.

A previous Philharmonic program gave the fine local pianist Lillian Steuber an opportunity to make her debut with the orchestra; her vehicle was MacDowell's neglected Second Concerto, to which she brought, with Wallenstein, an excellent sense of balance between the work's lyric and virtuosic propensities. The conductor also re-introduced here Messiaen's "L'Ascension" Symphony, played locally three seasons ago by Monteux and the San Francisco Orchestra on a visit.

Wellesz Score Introduced

Robert Gross, violinist, and Leonard Stein, pianist, gave a second duo-recital devoted entirely to contemporary works—most from the past decade. An exception was the American premiere of Egon Wellesz' Sonata for violin alone, written in 1924, a short piece using the 12-tone technique, showing distinctive originality, strength, lyric inspiration and a touch of Oriental color. (Wellesz, a former disciple and biographer of Schoenberg, and now Professor at Oxford University, is probably the most noted of today's authorities on Byzantine music.) Also pre-dating the 1940s were Alexandre Tansman's piquant Three Pieces.

Introduced locally was Earl Kim's Sonata (1948), a somewhat turgid work, not grateful for the violin, which had to claw its way, so to speak, through a pianistic hedge of nettles. The composer, a pupil of Schoenberg and more recently of Sessions, was a Prix de Paris winner; he now teaches with Sessions at Berkeley. The latter's own Duo for violin and piano (1942) was also heard again on this program; we still found it dull. Ernst Krenek's Sonata for violin alone, written for Gross in 1948, proved rhythmic, vital, frequently intense, but relieved by glints of dry humor. Prokofieff's palatable Sonata, op. 94 (1945) concluded a program played with technical brilliance, sincerity and understanding by both artists.

Southern California Works Heard

The annual Southern California Composers' Concert offered by Evenings on the Roof had a generally higher level of interest this year than last. Two works particularly intrigued one, despite their stylistic dissimilarity. One was Gerald Strang's Concerto Grosso, op. 33, a mildly atonal work for 8-piece chamber ensemble, which had something to say ingratiatingly, and did not expend itself unduly in experimentalism. A Woodwind Octet by Gilbert Grau was a brightly piping piece, often lyric, admirably constructed and developed, and adept in its handling of tone contrasts. Robert Craft conducted both admirably.

Lowndes Maury's Violin and Piano Sonata, played by Joachim Chassman and Natalie Limonick, was typically movie-ish in its lavish borrowing of familiar styles, Edward Rebner's "Anachronistic" Variations for brass quintet avoided this criticism by leaning only on Stravinsky. A Concerto for Cello and Chamber Orchestra by Albert Harris, led by its composer, with James Arkatov as soloist, covered up the solo instrument confusingly; it had a Bartok flavor, but not the true taste.

New Music at Recitals

Vladimir Horowitz's concert introduced locally the Samuel Barber Piano Sonata commissioned by the League of Composers for its 25th anniversary—a modern equivalent of Liszt's imaginative technical diablerie, but hardly up to Barber's great scores, though capably played. . . . At U.S.C. John Gillespie, who recently joined the music faculty after study abroad as a Fulbright Fellow, gave a remarkable harpsichord recital on which he introduced a Sonata di Camera by Paul Cooper and Halsey Stevens' Nepdalszvit, a suite of Magyar folksongs based on researches by Bartok, Kodaly and others. The former proved effective, with some unusual harmonic effects in the final movement. Stevens' suite surprised because the Oriental flavor of these Magyar melodies fitted the instrument so well, and like every piece, from le Roux to the Cooper, it was played with elegance and musicianship. . . . A week later another harpsichordist, Bruce Prince Joseph, gave a recital at U.S.C., devoted to classical repertoire, and using a giant Neupert instrument with a huge, resonant tone; he has a gift for registration, but is inclined to rush tempi, though he plays cleanly. . . . Jacob Lateiner's local piano debut was marked by a lyric performance of Alban Berg's Piano Sonata, and dazzling ones of Prokofieff's Toccata, op. 9, and the Paganini-Liszt La Campanella. He is joining the U.S.C. music faculty. . . . A recital by Florence Wong, pianist, brought eloquent readings of works by Bax, Griffes, Poulenc and Ravel. . . . Another pianist, Jack Crossan, dealt beautifully with Scriabin's Fifth Sonata.

Royal Philharmonic to Return

Following the success of the nine weeks' tour in the United States of the Royal Philharmonic Orchestra, Sir Thomas Beecham has received an invitation from Arthur Judson to undertake a second tour of four months, beginning in January, 1952.

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THE CHOIR CORNER

Music for Easter Among New Issues

The Easter holiday is already looming on the horizon. New musical settings are being perused by choirmasters eager to arrange for distinctive and novel services. Although further listing of Lenten and Easter music will appear in a later issue, some of the earliest publications are reviewed in these columns.

Cantata

THE PROMISE FULFILLED, an Easter Cantata for three-part mixed voices (SAB), with optional soprano and alto solos; by Kenneth E. Runkel. Remick Music Corp., N. Y. 60c in U. S.

A cantata of some 20 pages, employing a narrator for short Biblical passages opening with a choral adaptation of a theme from Bach's choral prelude, My Heart Is Filled with Longing, and the same master's harmonization of O Sacred Head, the Passion chorale by Hassler. There are settings by Mr. Runkel of various other episodes, and quotations of a Stabat Mater from the Mainz Song Book (1661), Dykes' O Come and Mourn with Me Awhile, an excerpt from the Lyra Davidica (1708), and a final jubilant chorus acclaiming the Resurrection. The general musical style, though with modern harmonic touches, is not difficult, and the work has a sense of drama and emotional coloring rather outstanding for so short a composition. The accompaniment is for organ.

SATB

CHRIST IS RISEN, a choral anthem for Easter, for three choirs (junior—unison; intermediate—SA; senior—SATB, divided); music by Victor Herbert, arr. by Guy Chambers Filkins. M. Witmark & Sons, N. Y. 30c.

An attractive, large-scale anthem of some 15 pages, which gives opportunity for various units of a large church choir. Originally issued in 1908, and re-issued again in 1950, this work is a sonorous one of broad melodic qualities, rising to a maestoso finale, with "alleluias." Accompaniment is for piano or organ.

SA or TB

CHRIST THE SAVIOUR LIVES AGAIN, music by George Lowell Tracy, arr. by Douglas MacLean; text by William Gardner. M. Witmark & Sons, N. Y. 16c.

A two-part hymn-like setting of sturdy, foursquare nature, with a refrain, "Sing, O sing the song triumphal," in a marcia maestoso vein. The conclusion is ff. Piano or organ accompaniment.

CHRIST THE LORD IS RISEN TODAY, 14th century melody, arr. by Katherine K. Davis, words by Charles Wesley. Remick Music Corp., N. Y. 15c.

A short, plain air, rather suggesting Gregorian antecedents, arranged for two part chorus. There is an organ accompaniment.

ADDITIONAL MUSIC FOR THE CHOIR LOFT

Book

THE ST. MATTHEW PASSION, Its Preparation and Performance, by Adrian Cedric Boult and Walter Emery, is a short handbook which considers various phases of the preparation of the Bach masterwork. It includes directions and notes on the various phases of the score and is of a highly technical nature. (Novello & Co., London; American agents, H. W. Gray Co., N. Y.)

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IN WESTMINSTER ABBEY . . . Virgil Fox (center), organist of the Riverside Church in New York, on a visit to England, talks with Henry Willis, English organ builder, r., and Henry Willis, Jr. Mr. Fox will give a concert at Central Presbyterian Church, New York, April 17, on his return from a post-Easter tour to the Middle West.

For Mixed Chorus and Organ

KING OF GLORY, from Three Motets, by Herbert Howells, poem by George Herbert, is a beautifully designed contrapuntal choral work. The score as a whole was composed for a St. Cecilia's Day Festival Service at St. Sepulchre's Church in London in 1949. The writing is predominantly chromatic and is in a modern variant of motet style, without solo opportunities. (Novello & Co., Ltd., London; American agents, H. W. Gray Co., N. Y.)

FIFTY SACRED SONGS (taken mainly from the Schmelli Hymns) by J. S. Bach, edited for four voices by Charles Kennedy Scott. Vol. II, Nos. 13-24. These works were prepared from chorale melodies with bass, many from the famous Schmelli Song Book, named for the Cantor at the Castle of Zeitz near Leipzig, who compiled a hymnbook for which the figured basses were added by Bach. A collection of great historical and musical interest. Texts are in English. (Oxford University Press, N. Y., $1.25.)

Solo Cantata for High Voice

LORD, IN THEE DO I TRUST, by Dietrich Buxtehude, solo cantata for high voice with organ accompaniment and two violins ad lib.; arr. by Clarence Dickinson, the figured bass realized by Karl Matthaei. A poignant and beautiful florid work in minor mode by the great precursor of Bach. Requires flexibility and staying power on the part of the soloist. The texture is transparent, the harmonies modal; if used, the violins embroider the solo voice with effect. Range, to G above staff. English text is by Helen A. Dickinson and Paul Allwardt. (H. W. Gray Co., Inc., N. Y., $1.25.)

Sacred Songs

FAITH; music by Addie Anderson Wilson; text from St. Mark X:36-52. For medium voice; in key of E flat. The range is from D below staff to F. The song opens with recitative telling the story of the blind man who besought Jesus that his sight might be restored, and ends with the proclamation, "Thy faith hath made thee whole," being sustained high tones. (Carl Fischer, Inc., N. Y., 50c.)

SUFFER LITTLE CHILDREN; music by Frank LaForge, text from St. Matthew xix: 1, 3, 13-15. One of the series of fine Sacred Songs by the noted American composer-pianist, this 3-page work is published in both high and medium versions, the latter ranging from C to E. It relates the episode of the Saviour's rebuke of his disciples who would have taken the young away from Him. Following modulation into another key, it concludes pp. (Carl Fischer, Inc., N. Y., 50c.)

FOR MY SAKE THOU HAST DIED; sacred song for medium voice; music by Donald Lee Moore; words by Adelaide Van Wey. A song of thankfulness, in which the text proclaims, "O Lord, Thy help is ever nigh." Sincere and simple, its melody is accompanied in arpeggio style. Range, an octave from C. Theodore Presser Co., Bryn Mawr, Pa., 50c.)

OUR FATHER, by Joseph Roff. This is for high solo voice with octave range to G above the staff, and is, of course, a setting of the Lord's Prayer. While not particularly memorable as a melody, it expresses its sentiments with emphasis, culminating in a high roulade on the final "Amen." (Parnasse Musical, Quebec; sole agents in U. S., Axelrod Publications, Providence, R. I., 40c.)

For 4-Part Mixed Chorus, Piano or Organ

ALL PEOPLE THAT ON EARTH DO DWELL, short anthem, music by Yury Arbatsky, based on a Johan Crueger melody; words by Paul Gerhardt (1607-1676), English version by A. Ramey. (Chantry Music Press, Ltd., Fremont, Ohio, 12c.)

The work was composed by Mr. Arbatsky in a mood of thanksgiving for his liberation and was sung for the first time by the choir of Salem Lutheran Church in Chicago last Thanksgiving. It is plain and rather suggestive of the chorale style, though with some modern harmonies. There is both German and English text. Three pages.

Holiday Music Events

New scores of sacred music presented over the Christmas season included the premiere of Granville English's choral work, Kings, for mixed voices with words by Joyce Kilmer; the choir of the Church of the Holy Trinity presented it, with Ben de Loache, baritone soloist, and Walter Baker, organist and director. . . . The Branscombe Choral, Gena Branscombe, director, gave its 17th annual Candle Light Service of Christmas music at the Broadway Tabernacle Church. . . . The Central Presbyterian Church, New York, continuing its series of recitals by prominent organists on the new M. P. Moller organ, presents Claire Coci, Jan. 23; Richard Purvis, Feb. 20; concluding with Virgil Fox, April 17. . . . Additions have been installed to the organ in King Memorial Chapel, Cornell College, Mt. Vernon, Iowa, consisting of nine ranks of harmonic corroborating registers making a total of 549 pipes; to the great organ has been added a cymbale of four ranks, a tierce and a septieme; to the swell organ, a sesquialtera of two ranks and a fifteenth. . . .

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NBT Scores with Carmen And Hansel and Gretel

The new series of NBT video operas was launched with hearings of Carmen, Dec. 17, and Hansel and Gretel, on Christmas Day. The success of these presentations indicated that a more flexible use of the medium in being developed. The Bizet work, turned into an hour-long English version, excelled in the visual aspects of the production (which simplified the structure greatly and even dispensed with Micaela) and in the singing of the three principals —Vera Bryner as Carmen, David Poleri as Don Jose, and Andrew Gainey as Escamillo. Peter Herman Adler conducted an accurate, if sometimes too discreet orchestral accompaniment.

The scenes chosen were largely those which provided a background for the most familiar airs, and they were set in the frame of a prison cell where Jose reminisces about his murder of Carmen, the various episodes being shown as flash-backs. Though this is probably the best way in which a story can be shown on the TV screen, the resulting product had little to do with Merimée's original tale, with its strong human impact; nor even had much resemblance to the operatic libretto. Jose emerged as rather a weak character, and with the elimination of Micaela his conflict between love and duty is somewhat minimized. On the whole, however, the production pointed the way to further possibilities in evolving a more adaptable form.

The Hansel and Gretel hearing was enchanting. In the able translation of Townsend Brewster it preserved the simple language of the original and, because of the shortness of the score, little cutting was necessitated. The dream sequence was omitted and the work reduced to a chamber opera that included solo, duo and trio numbers, with the revived gingerbread children at the close providing the only chorus.

Virginia Haskins and David Lloyd were excellent in the title roles; they looked their parts and sang with finesse and musicality. Claramae Turner, as the Witch, characterized the familiar fairy-tale figure without making her a frightening nightmare. The possibilities of television were effectively shown in her ride on the broomstick through wind-swept clouds. Paul Ukena and Francis Lehnerts as the Father and Mother and Michael Spivak as the Sandman completed the fine cast. Peter Adler, artistic director of the NBT, conducted again, keeping the right balance between singers and orchestra. Samuel Chotzinoff was the producer. The performance should be made a regular offering at Yuletide. It undoubtedly was evidence of the great possibilities of opera in television.

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PIANIST

Court Decision on Color TV

CHICAGO.—The panel of three judges which held hearings on the application of Radio Corporation of America to enjoin the use of the color television process perfected by CBS, which the FCC had approved, issued its decision in the holiday season. It sanctioned the FCC order permitting the CBS system to be used, but stayed execution of the order until there had been an opportunity to appeal for further review by the United States Supreme Court. A statement issued by RCA on Dec. 22 said in part:

"By staying the execution of the order until it has been subjected to further review by the United States Supreme Court, the court has clearly indicated its awareness of the great public interest at stake.

"Ever since the Federal Communications Commission adopted the only incompatible color television system, we have maintained that this would compel the American public to pay a tremendously expensive and unnecessary price for color television. . . .

"We will, of course, appeal the decision, confident that the Supreme Court will recognize that the public should not be denied compatible color television. In the meantime, we shall continue with the scientific development of RCA's compatible, high-definition, all-electronic color television."

Artists Touring Holland

THE HAGUE.—Concertdirectie Dr. G. de Koos is presenting the following in concert during 1950-51: Alexander Brailowsky, William Kapell, Abbey Simon, Alexander Uninsky, Dorothy Maynor, Lawrence Winters, Eugenia Zareska, Elsa Cavelti, Mischa Elman, Yehudi Menuhin, Nathan Milstein, Ricardo Odnoposoff, Edmund Kurtz, Dimitri Markevitch, Andres Segovia, the Concertgebouw Orchestra and the Vienna Philharmonic Orchestra. Conductors announced by this management are Eduard van Beinum, Leonard Bernstein, Issay Dobrowen, Antal Dorati, Serge Koussevitzky, George Szell, Wilhelm Furtwaengler, and Pierino Gamba. In chamber music, the Griller Quartet and Hungarian String Quartet are among its attractions.

Narrator in Seattle Programs

SEATTLE.—Manuel Rosenthal, with his flair for the unusual, continues to draw huge audiences to the Civic Auditorium. "Romance in Literature and Music" was the title he gave to a recent Symphony concert. Using a narrator and a few actors to set the scenes, and give the words which inspired the music, the Schumann Manfred, the Liszt Torquato Tasso, the Tchaikovsky Romeo and Juliet Fantasy Overture and excerpts from the Berlioz dramatic symphony, Romeo et Juliette, were given. Though there was some diversity of opinion as to the success of the concert, the fact that it attracted and held so large an audience is a justification of the principle that elucidation of music adds to its interest.

Somewhat the same ideas are being carried out in more detail, by Stanley Chapple as he conducts the Children's Symphony concerts. Dr. Chapple is also giving a series of "explanatory" concerts, using the University of Washington Symphony as a medium to promote orchestra appreciation. These are open to the general public and drawing overflow audiences to Meany Hall on the University Campus.

JOHN HOPPER.

Guenther to Lead Tour Abroad

A five-weeks' winter tour featuring opera and concert performances in the capitals of Europe leaves New York on Feb. 3 by Pan American Airways under the leadership of Dr. Felix Guenther, Viennese musicologist, and arranged by Transmarine Tours, Inc. The travelers will attend events at Covent Garden and Sadler's Wells Theater, London; National Opera and Opera Comique, Paris; Hessian State Theater, Wiesbaden; Municipal Theater, Zurich; La Scala, Milan; the Opera Theater, Rome, and other centers. Preliminary lectures will be given by Dr. Guenther. A four-day stop in Vienna will include visits to the graves of Mozart, Beethoven, Schubert, Brahms and Johann Strauss. In some cities the group will attend opera rehearsals. Return flight leaves Rome on March 9.

Unger Conducting in Europe

Leaving early in the New Year, Dr. Heinz Unger went by plane to Spain to conduct 12 concerts in Madrid, Barcelona and Valencia. His programs include the first performance in Spain of Mahler's "Resurrection" Symphony. Before leaving Toronto, where he has recently located, Dr. Unger conducted the Jan. 3 program of the CBC.

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THE DANCE: By ROSALYN KROKOVER

Shaw as a Dance Critic

On the occasion of his death, much was written in musical publications about Corno di Bassetto, music critic. And deservedly so; George Bernard Shaw, alias Corno di Bassetto, was as great a music critic as the English language has produced.

What is not as well known is the fact that Shaw delivered himself of a few weighty (and also testy) remarks about ballet. Like everything else in the Shaw canon, they make wonderful reading. Shaw was no more a professional dancer than he was a professional musician; but he had taste, and as a drama critic he knew good physical movement when he saw it. In a few cutting sentences, Shaw exposed the whole absurdity of the stagnant art of ballet in England in the pre-Diaghileff era. What is more, he saw far enough ahead to visualize, and plead for, what later was to be known as the psychological ballet.

The first of the Shavian ballet articles that appears in the Music in London collection was published on 27 August 1890. On a sudden impulse, Shaw had gone to the Alhambra, a music hall, and did not like most of what he saw. "The ballet, wherein we passed at a bound from the Utter Popular to the Ultra Academic—from the toe and heel crudities of the step-dance to the classical *entrechats* of the grand school—was dramatically weak. A ballet without a good story and plenty of variety of scene and incident is much like one of Handel's operas, which were only stage concerts for shewing off the technical skill of the singers. . . . We demand, first, a pretty dance (and composers of good dances are no more plentiful than composers of good songs); and, second, a whole drama in dance, in which the *pas seul* shall merge, as the aria and cavatina have at last merged in the Wagnerian music-drama. . . . I cannot say that I see much progress in this direction in the ballet. The solos are still often as absurdly out of place as those of Mr. Folair and the Infant Phenomenon; and the old final cadenza and high note, which in opera is now either absorbed into the song structure or abolished altogether, flourishes in its choreographic form in the ridiculous teetotum spin round the stage with which every solo in a ballet ends. It is really a sort of taking round the hat for applause."

This argument Shaw referred to time and again. He hated the emphasis on acrobatics or virtuosity, comparing it to the worst in Italian opera as contrasted to Mozart and Wagner, and he kept on pleading for dramatic continuity in the form. "A development of the dramatic element, not only in extent but in realistic treatment, is inevitable if the ballet is to survive. . . . I have had enough of mere ballet: what I want now is dance-drama."

Did Shaw, one wonders, ever get around to seeing Pillar of Fire when Ballet Theatre played in London? His reaction would have been interesting.

Judgments That Apply Today

Some of his remarks are still applicable. He calls the solo a dreary platitude, "only to be endured when the dancer has extraordinary charm of person and brilliancy of execution." "In planning the evolutions of the corps de ballet, nothing is easier than to ring the changes on mere drill, or harder than to devise artistic combinations and developments." "The scene of a ballet is generally a bore."

Kitchell En Arabesque . . . The dance satirist will present her interpretations in Honolulu for the first time this season.

Toward the end of his career as a critic, in 1894, Shaw went to the Alhambra again and regretfully concluded that nothing had changed. "The danseuses were still trying to give some freshness to the half-dozen *pas* of which every possible combination and permutation has been worn to death any time these hundred years, still calling each hopeless attempt a 'variation,' and still finishing up with the same spin which is to the dancer what the high note at the end of a dull song is to a second-rate singer. . . . In vain did La Salmoiraghi smile at me and walk about on the points of her toes: she did it very well; but I have seen it done as well as it can be done over and over again."

Anent Dance Reviewers . . .

Shaw also had some words to say about critics of the dance. As was constantly happening to him as a music critic, charges were levelled against him that he was nothing but a dilettante. Shaw took care of those who reproached him for not knowing anything about music he also speared those who cast aspersions about what they considered his lack of ballet training. How true his words are! He spoke about "how a critic with no artistic sense of dancing may cover up his incapacity by talking about *ronds de jambe*, arabesques, elevations, *entrechats*, *ballonés* and the like, threatens to start a technico-jargonautic fashion in ballet criticism, and whilst it lasts there will be no abolishing the absurdities and pedantries which now hamper the development of stage-dancing; for the critics will make as much as possible of any ugly blemish (the teetotum spin, for instance), provided only they can parade their knowledge of its technical name."

Berg and Fibich in First New York Concert

Judith Berg and Felix Fibich, natives of Poland, made their New York debuts on Jan. 6 at the Carnegie Recital. On this occasion they had an assisting artist, the soprano Sylvia N. Nesson. The accompanist was Sarah Marks. Berg and Fibich offered a program of Jewish Dance and Song. The dances touched many phases of Hebraic life in serious as well as humorous subjects. It was obvious that the dancers have done a great deal of work and research in their field and have made an effort to present it with an eye to theatre. While this type of program would not have a generally wide appeal there are undoubtedly audiences throughout the country for this specialized work.

Dance News

Iva Kitchell, dance satirist, left New York recently for a five-week concert tour of the Pacific Coast. Included in this trip are four concerts in Hawaii. The composer-pianist, Harvey Brown, is the accompanist. . . . Pearl Primus and dance company presented a work, Dark Rhythms, especially composed for children at the YM-YWHA auditorium on Dec. 31. The program was presented with the cooperation of the East-West Association. . . . Hanya Holm flew to London on Jan. 9 to choreograph for the English company of Kiss Me, Kate. . . . Vienna Sings and Dances Again, a program offered by 30 Austrian students, had its farewell performance at the Central Needle Trades High School on Jan. 14. . . . Merce Cunningham will give a program of dances at the Hunter College Playhouse on Jan. 12. . . . Also on Jan. 21 the Annual Dance Audition Winners Recital will be held at the YM-YWHA. This year the participants are Miriam Cole, Virginia Copeland, Charlotte Griswold, Jack Moore and a group of graduates of the High School of Performing Arts including Carol Berko, Marion Edelson and Sheldon Ossosky.

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SILHOUETTES By MARY CRAIG

Opera Singers Can Learn From Vaudeville Routine

"The most serious-minded singers must today admit the prevalence of the so-called 'popular' song," said Mildred Browne, one of the versatile coach-accompanists of the metropolitan area. "Operetta aria, hit tune, torch ballad—none of these is as simple as it appears. In the opinion of the majority of teachers and artists the 'popular' medium is complex and difficult. It is certainly much harder to 'put across' convincingly than either the art-song or grand opera excerpt."

"Mitty" Browne is an authority in many song fields. New England born, she was brought up under the strictest regime of musical training. Her parents were well-known oratorio soloists and her cousins held posts in university life. She was foreordained by family decision for a singing career—and she had a voice of clarity and range—but as she puts it, "I loved playing for other singers and I found my most enjoyable field was coaching."

Far-Travelled Mentor

This gift has carried Mildred Browne half-way around the world. She has played for Hollywood stars and for luminaries of Music Halls of England. She learned *repétiteur* facility through long hours of opera class work, and was engaged to select background music for films. Being a 100% sight-reader and able to transpose at sight into any required key, she proved invaluable on concert tours and in the studios of teachers, acquiring for herself, at the same time, a wide view of repertory.

Having played nearly every type of engagement for singers from top-rank artist to neophyte, Miss Browne speaks with greatest respect of one particular kind of music experience. "I can never be thankful enough for the ten years I spent in vaudeville. These were rich years. Whether in some noted theatre with a star-studded cast, or playing a tin-pan piano so rickety that the pedals fell out, one learned about people, the stage, the repertory. I believe even more than my serious study of music plus the observation lessons of the studios where I played, the 'variety' stage has been the staunchest background for my work with vocalists.

"One learned to feel and anticipate the needs of the singer; to alter traditional style and tempi to meet the idiosyncrasies of varied conductors without loss of musical integrity; to rouse the interest, hold the attention and evoke the applause of comparatively indifferent audiences—best to 'sell' personality, voice and program.

MILDRED BROWNE, opera and concert coach and accompanist.

"While I find the finest opera and opera singers thrilling, and bow before the best exponents of classic airs and lieder, I still believe that today's singers could learn much in delivery and conveyance of song from the great vaudevillians of the past.

Importance of Deportment

"Now that the cinema and television are increasingly important musically, and there is a demand for new talent, gesture, movement, accent are of paramount importance. Vocal equipment, training, appearance—the young singer must have these requisites more at his finger tips than in previous years. But the virtues of enunciation, basic knowledge of musical form, style that can give emotional impact without the hair's-breadth slip into absurdity—these are stepping-stones over the quicksands. The musical comedy stars and many old vaudeville singers possessed an intuitive sense of stage and audience, acquired by experience.

"I feel that this sense or style of singing might well be considered by the aspiring tyros of television and kindred enterprises. The greatest opera artists have it; sometimes we call it audience appeal, or flair, or histrionic gift. In my opinion, it all adds up to the 'know-how' of singing a song. And it is one sure factor in building a competent and potentially fine career."

Teachers of Singing In Sixth Convention

The National Association of Teachers of Singing held its Sixth Annual Convention in Washington, D. C., Dec. 28 to 30, with meetings at the Wardman Park and Shoreham Hotels. There was a large attendance of members from 24 states and the District of Columbia, and the convention was one of the most successful the organization has conducted. It opened on Wednesday with a meeting of the Executive Committee and a general meeting of all officers on Thursday morning.

The program for members began with the first Voice Forum on Thursday afternoon, in charge of Carl Gutekunst, of New York. The speakers were Henry Hobart, of Phillips University, Enid, Okla., on Standardization of Voice Studio Terminology; Charles Pearson of Boston, Mass., on Our Responsibility in Song; Gertrude Tingley, of Boston, on the Formation of Chapters of the Association; and Burton Garlinghouse of Akron, O., with a paper on Rhythm and Relaxation in Breathing.

Friday morning brought the first Voice Clinic, under the capable direction of Bernard U. Taylor, of New York, with a panel composed of Sonia Sharnova of Chicago; Edward Harris of New York; Frederick Jagel of Boston, and William Vennard of Los Angeles. Mr. Taylor defined a clinic as "observation of actual diagnosis, operation and functioning," and stressed the fact that a clinic was for the teacher rather than for the pupil, and was intended to show various ways of approaching the same problem. Four talented young singers, Shirley Kostik, Erma Carchadi, Suzanne Lundgren and Marvin Robinson, were heard, and the panel jury made an analysis

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Voice and Song Forums

The second Voice Forum on Friday afternoon was devoted to American Song Literature and excellently conducted by the chairman, Frederick D. Wilkerson, of Howard University, Washington, D. C. The subject was interestingly covered by three speakers, Hollace Armant, of Alabama Polytechnic Institute, Auburn, Ala., on the Beginnings of American Song (up to 1850); Leon Carson of New York, who discussed The Awakening and Development of National Song Consciousness (1850-1925); and Grace Leslie, of New York, whose subject was Contemporary Song (1925-1950). Each contributed song lists, which together covered the three periods, and the Association printed and distributed these to the members. Illustrations of songs from them were provided. Mr. Arment presented tape recordings of seven items. Garfield Swift, baritone and teacher of Washington, D. C., sang works selected by Mr. Carson from the middle period; and Virginia Houghton, soprano, of Washington, D. C., interpreted contemporary songs chosen by Miss Leslie. Mrs. McHugh played accompaniments for the singers.

The Joint MTNA-NATS Banquet was held in the Shoreham Hotel on Friday evening with Edward Johnson, former General Manager of the Metropolitan Opera, as the speaker. His subject, The Miracle of 39th Street was a fascinating and enlightening survey of the history of the great opera house.

The second Voice Clinic was held on Saturday morning, with Mr. Taylor again in charge, and a panel composed of Mme. Sonia Sharnova, of Chicago; Harry F. Taylor of Catawba College, Salisbury, N. C.; Amy Ellerman of New York City, and William Vennard. Again four young singers, Doris Cumberland, Marguerite Egeler, Finlay Cheston and Leroy Dorsey, served as "subjects for discussion." Mrs. Dorothy R. Emery served as an accomplished accompanist at both Voice Clinics.

N.A.T.S. Luncheon

The N.A.T.S. Luncheon at the Shoreham Hotel on Saturday noon was in charge of the president, Homer G. Mowe, of New York. After the new Chapter Charters were presented to Chapter members president, Joseph A. Lippman, executive of the Concert Division of National Concert and Artists Corporation, spoke on Careers Cooperative—A Problem for Singer, Teacher and Manager. He gave a provocative list of qualifications which managers believe singers should possess—including voice, dependable technique, flair for singing, interpretative ability, musicianship, sufficient repertoire, clear diction, appearance, and "ability to meet people."

The final event was the annual business meeting, presided over by Mr. Mowe, at which the reports of the officers were received and plans for the future activity of the Association discussed. Official thanks were extended to Mme. Gilderoy Scott of Washington, D. C., who served efficiently as local Chairman for the Convention. The successful series of meetings was again marked by an admirable fraternal spirit.

Plans for Salzburg Festival

SALZBURG.—The Salzburg Festival will open on July 27, 1951, and continue through Aug. 31. Besides the operas usually given, new performances will be presented of Mozart's Idomeneo, Verdi's Otello, Alban Berg's Wozzeck, and Mozart's Zauberfloete, with Wilhelm Furtwaengler probably conducting the last. Dramatic performances include Everyman, As You Like It, and the Heinrich von Kleist Amphytrion. The Vienna Philharmonic will give seven concerts. In addition, there will be three solo concerts, three matinee concerts, five chamber music concerts, three serenades and five cathedral concerts. Opera and concert conductors include Karl Boehm, Edwin Fischer, Wilhelm Furtwaengler, Rafael Kubelik, Georg Solti, Leopold Stokowski. Bernhard Paumgartner will conduct the matinees and serenades, Josef Messner the cathedral concerts. The following regisseurs will present productions: Josef Gielen, Herbert Graf, Gustav Gruendgens, Oskar Fritz Shuh, Helene Thimig and Berthold Viertal. Tickets go on sale in February.

The Bregenz Festival has been announced for July 21-Aug. 12; Bruckner Festival at St. Florian for late July; Vienna Festival, May 20-June 20; Graz Festival, July.

NEWS IN BRIEF

Vladimir Golschmann, conductor of the St. Louis Symphony, appeared as guest conductor of the Minneapolis Symphony in its first concert of 1951, Jan. 5, at Northrop Auditorium, Minneapolis.

Pedro San Juan, first conductor of the Havana Philharmonic, and at present honorary conductor of this orchestra, returned to Cuba to lead the group in celebration of its silver anniversary.

The last pension fund concert of this season by the New York Philharmonic-Symphony will take place on Feb. 5 in Carnegie Hall with Kirsten Flagstad, soloist, and Bruno Walter, conductor.

Sydney Baron, conductor of the Little Symphony of Toledo (Ohio), directed the Orchestra Symphonique of Paris on Jan. 12 at the Salle Gaveau. Georges Enesco, violinist, was soloist in Bach's Concerto in A minor.

Jacques Abram, pianist, leaves via the Scandinavian Air Lines on Jan. 17 for an extensive concert tour of Europe, his introduction to that continent.

Pierre Luboshutz and Genia Nemenoff will include on their Carnegie Hall recital of Jan. 21 the premiere of The Bat, a fantasy on Johann Strauss' Fledermaus, for two pianos, by Mr. Luboshutz.

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JANUARY 15, 1951

Subsidies Debated At NMC Conference

A meeting of members of the National Music Council, held at ASCAP headquarters in New York on Dec. 26, discussed the question whether Government subsidy of tonal art was necessary or desirable.

Dimitri Mitropoulos, musical director of the New York Philharmonic-Symphony Orchestra, said that a subsidy "is badly needed," because "in all history, art has never existed without one." He foresaw the possibility of each state maintaining at least one symphony orchestra, supported by local, rather than Federal aid, calculated that an annual sum of $750,000 would be enough, and suggested that "this could be raised by a tax on other forms of entertainment."

Julian Olney, secretary of the National Association of Concert Managers, agreed that "certain musical institutions, by their very nature, must always be subsidized. Great symphony orchestras utilizing the services of 100 musicians, more or less, should not be expected to be self-supporting. Opera and ballet companies which depend partially on music as a part of their ensemble must be subsidized." But, he maintained, this can be overdone.

Concerning Economics

In the case of the Metropolitan, he said that in the days of Gatti-Casazza, it managed to lay aside a reserve fund of $1,000,000, and that now, "with nightly grosses of $25,000," it loses "more money than ever." He mentioned the New York City Center—opera and ballet—"which are achieving first rate recognition, are ably managed, and run a deficit in a season about equivalent to that of the Metropolitan in two or three weeks." Mr. Olney said that "subsidy is a detriment rather than an aid to an institution mismanaged financially that does not make the best uses of its legitimate sources of revenue." As for concert courses, he added, "we do know that there are in the vicinity of 2,000 of them in principal cities and towns that are self-supporting."

Other Proposals

Others who spoke included Joseph Malkin, chairman of the Committee on Government Subsidies for Music, who expressed the fear that "within a generation there will not be enough men left to fill the need for replacements, especially for string instruments" in orchestras; A. Rex Riccardi, of the AFM, who asserted that members of 28 major orchestras earned an average salary of only $78.50 weekly; Ray Green, representing the American Music Center, who was in favor of subsidies, "to assure the continued availability of recordings of serious American music;" and Arthur Lipkin, president of the American Symphony Orchestra League, who instead of supporting the subsidy proposal urged a fight to secure the repeal of Federal taxes on music, which he termed "a crushing and eventually an insupportable burden."

HONORS FOR VERDI . . . The fiftieth anniversary of the famous Italian composer's death, Jan. 27, 1901, is being marked internationally. The Italian Radio has prepared a special production of his rarely heard opera, Nabucco, and many of the world's opera houses are featuring his works. At the Metropolitan, a special performance of his Requiem, under Bruno Walter's direction, will be given March 23 and 24. The photograph shown here is one of the last taken of the composer, in August, 1900, two months before his 87th birthday.

Columbia Artists Management Announces Divisional Changes

Columbia Artists Management announces changes in name for two divisions of its company. Walter Brown, vice-president, and former member of the Mertens, Parmelee and Brown Division, has become a partner with F. C. Coppicus and Frederick Schang, Jr., whose division will now be known as Coppicus, Schang and Brown. Mertens, Parmelee and Brown is now Mertens and Parmelee, the two members of which are Andre Mertens and Horace J. Parmelee.

Mr. Brown, a former newspaper reporter, has been associated with Columbia Artists Management Inc. for the past fourteen years, except for a four-year period in the United States Armed Services as a Lieutenant Colonel.

The divisions of Columbia Artists Management Inc. are now: Judson, O'Neill and Judd, Inc.; Coppicus, Schang and Brown, Inc.; Lawrence Evans and Weinhold, Inc.; Mertens and Parmelee, Inc.; Community Concert Service.

NCAC and Civic Elect

The National Concert and Artists Corporation has announced that at the annual meeting of board of directors the following officers were elected for the coming year: Marks Levine, chairman of the board; O. O. Bottorff, president; D. L. Cornetet, vice-president; Alexander F. Haas, vice-president; Thomas M. Reilly, secretary and treasurer. At the same time Civic Concert Service announced for 1951 Marks Levine, chairman of the board; O. O. Bottorff, president; D. L. Cornetet, vice-president; Thomas M. Reilly, secretary and treasurer.

World Outlook Conference

GREENVILLE, S. C.—A World Outlook Conference was held at Bob Jones University here in December. Artists heard in programs when representatives of various nations spoke included Willa Stewart, Jarmila Novotna, Martial Singher, and Lorenzo Alvary. These singers, Doris Doe and Charles Kullman, under the baton of Karl Keefer, Dean of the School of Fine Arts, also gave two performances of Faust. M. H.

Koussevitzky in Washington

WASHINGTON, D. C.—Serge Koussevitzky came back to town to lead a program by the Boston Symphony. He brought the house down with Brahms' First. In the audience to hear Sibelius' Fifth were the Minister of Finland and his wife.

Koussevitzky also conducted a press conference concerning the forthcoming tour of the Israel Philharmonic Orchestra, which was to open under his leadership here Jan. 7. Later, at a party, he was quoted in the press as saying again (as he did last year) that he would like to help make Washington a "great music center."

Under Charles Munch, the previous Boston Symphony concert which President and Mrs. Truman attended surprised classicists in its audience by winning enthusiasm for two relatively unfamiliar items, the Honegger Prelude, Fugue and Postlude and Roussel's Bacchus and Ariane Suite No. 2. Mr. Munch also conducted effectively the "Eroica" Symphony of Beethoven and the Handel-Harty Royal Fireworks music.

Paul Creston's new Third Symphony also pleasantly surprised many conservatives on a Philadelphia Orchestra program. Serkin sped through the "Emperor" without repeating his Chicago thumb-nail accident and made it an exciting performance, Ormandy rounded things out with Ravel's Le Tombeau de Couperin, for a memorable evening.

Margaret Toison, Washington pianist, won solid applause for her orchestral debut in the Ravel G major concerto, the National Symphony also playing Beethoven's Eighth and the Debussy La Mer. In other concerts conductor Howard Mitchell had his first cellist, John Martin, as soloist in Bloch's Schelomo and added the Hindemith Metamorphosis, some Wagner and Haydn; Francescatti played Saint-Saens and Mitchell led the Dvorak Fourth and Thomson's Louisiana Story; and the conductor substituted the Franck symphony when Claudio Arrau bowed out because of illness adding Hanson's Second and the local premiere of Huffman's Overture No. 2.

Artie Shaw opened the six-concert Sunday series with the Dello Joio concerto, and this was complemented by the Grand Canyon Suite, Chabrier's Espana, and some Handel-Kindler.

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Stokowski under Schulhof Mgt.

Leopold Stokowski has appointed Andrew Schulhof as his exclusive manager for worldwide representation, beginning Jan. 1, 1951. He will make an extended tour of Europe immediately following his last appearance of the season in Montreal and Ottawa on April 12. He will tour with the Royal Philharmonic Orchestra in a number of British cities, also for the Royal Philharmonic Society in several London concerts. On June 9 Mr. Stokowski will appear with the BBC Orchestra at the Festival of Britain and on June 27 and July 4 at the Holland Festival. Later appearances are with the RIAS Orchestra in Berlin, the Munich Symphony, at the Liverpool, Lucerne, Salzburg and Edinburgh Festivals, at La Scala in Milan, and in Spain and Portugal.

Alessandro for San Antonio

Victor Alessandro, conductor of the Oklahoma Symphony Orchestra, has been appointed conductor of the San Antonio Symphony for the next three years.

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CHICAGO.—An all-Wagner program featuring Kirsten Flagstad as soloist, and an all-Beethoven program with Rudolf Firkusny, pianist, composed the fare offered during the holiday season by Rafael Kubelik and the Chicago Symphony Orchestra.

Flagstad, regarded by many as the foremost dramatic Wagnerian singer of the day, lived up to that exalted reputation in her delivery of excerpts from Tristan and Isolde, and the Immolation of Brünnhilde from The Twilight of the Gods, with Kubelik and the orchestra giving the noted artist lyric accompaniments. Kubelik shone in his own bright light in the Prelude to Act III from Tristan, Siegfried's Rhine Journey and Death Music.

The Beethoven program did not come off so well. Firkusny had the disadvantage of a piano that seemed out of tune, and lacking in resonance. The soloist fought against the handicap to make the G major Concerto effective. This fine artist had been heard here previously with the Chicago Symphony at Ravinia to greater advantage. Both the Pastoral and the Fifth symphonies were given musicianly readings, if not distinguished ones.

Puccini Commemorated

The Popular Concert of Dec. 28 showed proof that conductors Kubelik and Schick have particular interest in giving Chicago vocalists and instrumentalists opportunities to appear with the Chicago Symphony. Anniversary events being in vogue, Schick, to commemorate Puccini's birthday, Dec. 22, 1858, offered a concert version of the composer's Madame Butterfly with resident artists. The cast included Ingrid Hallberg, whose beautiful and well-trained voice was particularly well suited to the role of Cio-Cio-San; Carol Smith, of the dark mezzo, as Suzuki, who reaffirmed her operatic gifts; Harold Brindell, who sang beautifully as Pinkerton, though unromantically, with his eyes often on the conductor's baton; and Belville Bartell, who as Sharpless, displayed fine musicianship and a resonant baritone. Schick and the orchestra had a field night, giving a performance of verve, if at times, with Puccini's heavy orchestration, the singers were inaudible. Chicagoans are grateful to Schick for his interest in presenting Chicago's young artists on his very popular Saturday night concerts.

Symphony Audition Winners

Twenty-four young musical artists from the Chicago area, including Milwaukee, have been selected for solo appearances with the Chicago Symphony and the Civic Orchestra as a result of auditions of more than 100 aspirants heard by Kubelik and Schick during the last four months. In addition to the Butterfly soloists, they include: Suzanne Hamilton, soprano, heard in the Symphony's broadcast of Dec. 20; Dorothy Krieg, soprano, soloist at a Popular Concert on Dec. 30; Winifred Herkman, alto; Donald Gramm, baritone; and Ralph Nielsen, tenor, to sing solos with the chorus of the Chicago Musical College in Bach's Easter Oratorio at the subscription concerts of March 22 and 23; Aaron Rosand, violinist, appearing with the Civic Orchestra on March 12; and Irene Schreier, pianist, with the Civic Orchestra on May 1.

BIRTHDAY HONORS . . . John Alden Carpenter celebrates his 75th birthday on Feb. 28. As part of the observances, the Chicago Symphony next month will play his most recent composition, a suite from his Birthday of the Infanta ballet. The St. Louis Symphony also has programmed the work.

Those scheduled to be heard in next season's concerts (1951-52) are: Evelyn White, Fanchon Gelbard, Olga Liano, Russel Stepan, Eugene R. Hoskins, and Harriet Haedrich, pianists; Suzanne Malkiewicz, Boris Zlatich, Elaine Donnenberg, Ruth Tengwall, and Samuel Magad, violinists; Raymond McAfee, baritone; and Leonard Balsamo, tenor.

Seminar in Conducting

Rafael Kubelik announces a special opportunity for a few persons of outstanding ability to work with him and George Schick in an unusual seminar in conducting—the first time such an arrangement has been made possible at Orchestra Hall. The "class" will be limited to six men and women "who have the musical background, experience, and talent necessary for aspiring to work on the podium." Work will begin the week of March 12 and continue through the last six weeks of the orchestral season. It will require almost the full time of the participants, as the training will be intensive.

Kubelik's plans are to study specific scores with the group. Then the theories learned will be applied in actual practice at rehearsals of the Civic Orchestra, which is the Chicago Symphony Orchestra's training school for young musicians. Finally, if any of the class show unusual ability, they will be given an

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opportunity to work in rehearsals with the Chicago Symphony Orchestra. Applications should be made in writing, giving full information as to qualifications, to George A. Kuyper, manager, Orchestra Hall, Chicago.

Apollo and Swedish Clubs' Messiah

The Apollo Musical Club, Chicago's oldest musical organization, headed by its distinguished conductor, Edgar Nelson, and the more recently born Swedish Club, Harry T. Carlson, conductor, presented their annual performances of Handel's Messiah in Orchestra Hall during Christmas week. The Apollos had as soloists Maud Nosler, soprano; Grace Hoffman, contralto; Ralph Nylund, tenor; and Louis Sudler, baritone. Those of the Swedish Choral Club were Nancy Carr, soprano; Carol Smith, contralto; Harold Haugh, tenor; and Andrew White, bass. Stanley Martin was at the organ for both organizations, which had the Chicago Symphony to supply orchestral accompaniments.

Roosevelt College Events

Prominent among activities of the Roosevelt College School of Music in the last few weeks were the presentation of Handel's Messiah by the Roosevelt College Chorus under the direction of Robert Reuter; the school's sponsorship of Richard Dyer-Bennet, tenor and guitarist, in a recital (Fullerton Hall) of folksongs of various countries, which delighted a capacity house.

There was also an interesting new experiment in the training of music teachers, introduced by Helen L. Schwin, acting chairman and Associate Professor in the Department of Music Education, of the college's School of Music. Changing the usual lecture platform into a stage, she and a committee of students presented an original drama with music to demonstrate the step-by-step development of a music educator. In order to emphasize the need for general academic and educational training as well as musical studies, Miss Schwin and an all-student cast performed for students of the Music Education Department who plan to teach and supervise music in elementary and high schools. (The department trains these in vocal and instrumental music and in choral, band, and orchestral conducting.)

Before coming to Roosevelt College, Miss Schwin was supervisor of music education of the public schools of Cleveland, Ohio, and was associated with Western Reserve University.

University of Chicago Concerts

Remaining concerts on the winter quarter series of the University of Chicago, which opened Jan. 19 with the Loewenguth Quartet of Paris are: Reginald Kell, Mieczyslaw Horszowski, piano (Feb. 9); Pro Arte String Quartet of the University of Wisconsin (Feb. 23); and the New York Quartet (March 6).

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ALEXANDER TCHEREPNIN, noted composer-pianist, appeared as soloist in his Second Concerto for Pianoforte, with the Boston Symphony Orchestra under Charles Munch, on Dec. 29 and 30.

Hannikainen for Helsinki

Tauno Hannikainen has been appointed permanent conductor of the Helsinki City Symphony Orchestra, beginning in June, 1951. The orchestra, known as the Helsinki Philharmonic Orchestra until 1914, when the city of Helsinki took it over, has an interesting history. Founded in 1882, it has had only two permanent conductors—Mr. Hannikainen making the third. Robert Kajanus was the orchestra's first conductor for 50 years. Following him came Georg Schneevoigt, who for a time (1927-1929) was conductor of the Los Angeles Philharmonic, succeeding Artur Rodzinski. Mr. Hannikainen in 1941 was appointed to the Helsinki post, but due to war conditions, which prevented his return to his country, was unable to accept the conductorship. Guest conductors were engaged for a period of two years, after which the local conductor Simila took over the post, for the past five years.

During Hannikainen's late summer and early fall appearances as guest conductor of the Helsinki City Symphony Orchestra, he was again offered the post, which he accepted.

Particularly significant is the fact that with one exception, all of the orchestral works of Sibelius have been given first performances by the Helsinki Symphony, and conducted by the composer. The exception is Tapiola, commissioned by the New York Symphony, and conducted by Walter Damrosch in December, 1925. The Helsinki City Symphony being a municipal project, all salaries (and deficits if any) are paid by the city on a 12-month basis, with a nine weeks' season and three months' vacation with pay.

Roslyn Rensch's Activities

Roslyn Rensch, concert harpist and author of a recent book, The Harp—From Tara's Halls to the American Schools, appeared during the past few weeks in programs of harp solos, including a performance from MS. of Gardner Read's Sea Murmurs and cello and harp duos, for the Woman's Club of Evanston; the MacDowell Society; and as first harpist for the winter concert of the Evanston Civic Orchestra under Hans Heniot, presented in Cahn Auditorium, Scott Hall, on the Northwestern University campus. Miss Rensch is Music Appreciation Group chairman, North Shore Branch, American Association of University Women.

Ojai Festival Plans

OJAI VALLEY, CALIF.—Ojai Festivals Ltd. announces that the Elizabeth Sprague Coolidge Foundation in the Library of Congress will subsidize one concert of chamber music at the 1951 Ojai Festival next May. The forthcoming fifth annual festival celebrates the 25th anniversary of a chamber music festival here, with Mrs. Coolidge's personal assistance, which presented Myra Hess, Harold Samuel, Hans Kindler, the London String Quartet and Georges Barrere and his Little Symphony.

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NEW YORK CONCERTS

CARNEGIE HALL

New York Philharmonic-Symphony, George Szell conducting, Dec. 21, E.—The all-Beethoven concert opened with the overture, to the ballet, The Creatures of Prometheus, in the composer's lighter vein. It was set forth gracefully, with a Mozartian transparency. The Pastoral Symphony revealed all its tender beauty, but retained the proportions of classical music, in an absolute sense.

With Erica Morini as soloist, the Violin Concerto was given a memorable performance, which preserved the symphonic nature of the opening movement, the lyric beauty of the larghetto, and the rhythmic power of the finale.

H. W. L.

Dec. 24, A.—The Sunday matinee program was the same except that Miss Morini substituted the Tchaikovsky Violin Concerto for the Beethoven, giving a reading of rhythmic spirit, color and tonal richness, and the concert again had a most enthusiastic reception.

R. M. K.

Dec. 28, E.—Another unforgettable evening, marked especially by the brilliant interpretation of Beethoven's "Emperor" Concerto by Rudolf Serkin as soloist with the orchestra under Mr. Szell—a reading that seems to grow in stature with each repetition.

The concert began with the Rossini Overture to La Scala di Seta. Frank Martin's Concerto for seven wind instruments, timpani, percussion and string orchestra had its local debut. The solo instruments are treated like individual virtuosi, in this colorful score of attractive tonal texture and melodic expressiveness. The soloists, John Wummer, flute; Harold Gomberg, oboe; Robert McGinnis, clarinet; William Polisi, bassoon; James Chambers, horn; William Vacchiano, trumpet; Gordon Pulis, trombone; Saul Goodman, timpani; Walter Rosenberger, Elden Bailey, Arthur Layfield, percussion, were outstanding in an exciting delineation. Smetana's From Bohemia's Fields and Groves, from the symphonic suite, Ma Vlast (My Country), closed the program in a rousing interpretation. H. W. L.

Jan. 4, E.—John Corigliano, soloist of this Philharmonic concert, played Prokofieff's Violin Concerto No. 2, a well-known display piece with a second movement of much lyric beauty. Musicianly in his reading, Mr. Corigliano gave the work its due, though his negotiation of the technical *tour de force* could have been more brilliant. Mr. Szell's accompaniment had color and rhythmic animation.

The opening item was Mendelssohn's Overture, Scherzo, Notturno and Wedding March from A Midsummer Night's Dream. Under Mr. Szell's inspired direction the orchestra gave a superb account of the master score, marked by brilliance and delicate coloring. A fine experience was the conductor's reading of Beethoven's Symphony No. 2, in which the structural design, choice of tempi and dynamic contrasts made for an outstanding achievement. H. W. L.

Louisville Orchestra, Robert Whitney conducting, Dec. 22, E.—This orchestra has made a name for itself by its commissioning of new works. In its New York debut, the ensemble of 50 players was heard to great advantage. Granted that the sections do not have the finish of the bigger orchestras, the whole approach is refreshingly youthful, vigorous and, above all, musical. Giving a cross-section of their previous achievements and one world premiere, an Intermezzo by Bohuslav Martinu, a tuneful work of rhythmic zest, the visitors proved that their efforts are very much worth while.

John Gilbert's Steamboat Overture opened the evening, a refreshing and gay piece of music based on a tune which was sung by Negro roustabouts while loading the freight boats. David Diamond's Timon of Athens, a symphonic portrait after Shakespeare, was reviewed in these pages after its performance at Tanglewood last summer. Virgil Thomson's Wheat Field at Noon, under the composer's direction, again convinced with its atmospheric qualities. Vincent Persichetti contributed his Serenade No. 5 for orchestra, five short pieces written with imaginativeness and craftsmanship. H. W. L.

The climax of the evening came, with William Schuman's Judith, the dance-drama, written for and executed by Martha Graham, which evoked a long ovation.

Using the Biblical Judith as her subject, Miss Graham drew a picture in movement and emotion that conveyed strongly her interpretation of the woman's love, cleverness, duty and nobility. The intricate choreography retained its clarity and singularity of idea throughout. The powerful and many-mooded music, conceived with and for the dance, was an intrinsic part of the whole, helping to make the work a tremendously moving and provocative theatre piece. No less successful was the lighting by Jean Rosenthal. An audience which filled the hall to capacity greeted the performance warmly. T. G.

Philadelphia Orchestra, Ernest Ansermet conducting, Jan. 2, E.—This was one of the most exciting concerts of the season. The superlative interpretative skill of this master-conductor elicited from the ensemble sounds of exceptional beauty and significance. The evening opened with Brahms' Symphony No. 4. One may disagree with details of the reading, which conceived the work as chamber music, with the tempi much slower than usual, but in the frame of this interpretative scheme the performance was perfect. The symphony sounded like a lyric poem of endless beauty.

The second half was devoted to French music. Debussy's Rondes de Printemps (Images pour orchestre, No. 3) was laid out like a carpet of wondrous colors, with the thematic design shining in every detail. Then Roussel's Suite in F major, op. 33, beguiled the audience with its freshness, inventive rhythmical patterns, in a reading of utmost clarity and nobility. The towering climax came with Ravel's Suite No. 2 from Daphnis and Chloe. This war-horse of the orchestral repertoire seemed a novelty in Mr. Ansermet's revealing discourse, which even in the greatest fortissimo preserved refinement of tone, resulting in a performance of rare distinction. The audience at the close gave an enthusiastic ovation to the conductor, in which the orchestra joined. H. W. L.

JEAN GRAHAM, American pianist, has completed a Midwest tour of 27 concerts for the Concert and Lecture Bureau of the University of Minnesota, including appearances as soloist with the Minneapolis Symphony under Antal Dorati and the Fargo-Moorhead Symphony under Sigvald Thompson. Her present season includes a six-weeks' Southern tour for Municipal Concerts; appearances in New England with the New Haven and Portland Symphonies; in recital in Boston, Scranton and Baltimore; and at Chatham Hall, in Virginia, Pine Manor Junior College, Mass., and Bates College, Me.

New York Oratorio Society, Dec. 16, 8 p.m.—In its 127th performance of Handel's Messiah, the Oratorio Society sang with unwaning enthusiasm which was equalled by the audience reception. Under the direction of Alfred Greenfield, the singers again presented a re-edited version. The chorus sounded integrated, under precise control, commendable for tonal quality and, in some instances, for diction—always a major hazard with so large a group.

The soloists included Ellen Faull, soprano, who sang Rejoice Greatly, in its new version, with clarity and buoyancy; Donald Dame, tenor, who carried the narrative commendably, and sang Behold and See with emotional impact; Yi-Kwei-Sze, re-engaged for the bass arias, which he sang with splendid tone and breath control. New to the list was Lillian Chookasian, contralto, who disclosed a voice of rich, appealing quality, her best number being O Thou That Tellest. The orchestra of fifty, with Frank Gullio as concertmaster, played well. William Volkel presided at the organ; Harrison Potter at the harpsichord, and John Ware was heard in the trumpet obbligati. M. C.

Nathan Goldstein, N. Y. debut, Dec. 17, A.—Mr. Goldstein proved to be among the most promising young violinists of his generation. Good musicianship, viable technic and a strong bowing arm were shown in his demanding program. He began with a telling reading of the Vitali-Charlier Ciaconna in G minor and Beethoven's Sonata in A minor, op. 23, in which he showed a remarkable understanding of the musical values. Mendelssohn's Concerto came to life with grace, transparency and lyricism, never being too cloying. Using a fast tempo, Mr. Goldstein traversed the final section with apparent ease and crystalline clarity. Hindemith's Sonata in D major, op. 11, No. 2, was played with romantic feeling and rhythmic verve. Bloch's Nigun, Novacek's Perpetual Motion and Sarasate's Introduction and Tarantella closed the concert effectively. Artur Balsam was at the piano. H. W. L.

Joseph Szigeti, Dec. 19, E.—The 25th anniversary of Szigeti's American debut featured the distinguished violinist in an extended list. To remark on the physical brilliance, intellectual persuasiveness, and spiritual maturity of this great artist's music-making is hardly necessary. Szigeti's readings of the Beethoven and Brahms Concertos are criteria for these works in our day, and this evening found the artist at the top of his form. Accompanied with general persuasion by Mitropoulos and members of the Philharmonic-Symphony, he again reminded one of his unique qualities in a masterful reading of the "La Folia" variations of Corelli, in the tasteful orchestral setting of Léonard. The Bartok Portrait No. 1, composed less than a year before the First Quartet, is like that work rich in long lines, melodious, thoroughly accessible, and was accorded a sumptuous traversal. Truly, this was an unforgettable event. E. S. B.

Thelma Given, Jan. 3, E.—Returning to the New York concert stage after a lengthy absence, Miss Given presented a program of mostly familiar compositions. Her most telling and brilliant work was displayed in sustained lyrical and richly harmonic numbers, which seemed especially suited to the violinist's style and to her personal temperament. A mellow, singing tone, ability to spin long phrases fluently, intellectual power and sincerity were distinguishing assets. Her program listed the Vitali-Charlier Chaconne in G minor, the seldom heard Bruch D minor Concerto, Chausson's Poème and a closing group of smaller numbers, in which she showed many attributes of artistic value in the recital field, despite some technical unevenness. The audience responded warmly. M. C.

TOWN HALL

Ivan Jadan, N. Y. debut, Dec. 16, E.—The Russian-born singer, who has a history of excellent professional appearances and also of political persecution in Europe, has been previously heard under USO auspices and in engagements including the Berkshire Festival in this country. He disclosed a lyric voice of much sweetness and sang the songs of his native land with emotional significance. Stylistically, he was competent in the Handel and Purcell airs and gave much pleasure in the Schubert lieder. The sympathetic accompanist was Paul Ulanowsky. M. C.

New Friends of Music, Dec. 17, 5:30 p.m.—The rich voice and many-faceted art of Elena Nikolaidi were shown in eight Haydn songs. The handsome mezzo-soprano sang with iridescent tone and mastery of poetic content. Jan Behr gave her artistic keyboard support. The first number brought Sam Morgenstern conducting a chamber orchestra and the Mannes Choral Group in the Bach Can-

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NEW YORK CONCERTS

(Continued from preceding page)

tata No. 56, "Ich will den Kreuzstab," with Doda Conrad, basso, soloist. The post-intermission offering was Mr. Morgenstern conducting a Haydn Cassation in E flat major for two horns and chamber orchestra. An able leader, he gave musicianly exposition to both, and the Mannes group contributed fine work in the Bach score. M. L. S.

Eilabelle Davis, Dec. 17, E.—Miss Davis again impressed her hearers with her natural beauty of voice, superior artistry and musical integrity, much of her program being superbly sung. Against these attributes, certain idiosyncrasies of vocal projection, possibly caused by heightened nervous tension, seemed of minor import. A flaw in the soprano's otherwise thrilling singing was an apparent constriction in enunciation, which should be easily correctable. The opening Mozart airs did not seem entirely suited to Miss Davis's voice, but in the succeeding Strauss group there were notable warmth and color, and the Brahms Zigeunerlieder were delivered with tonal clarity and magnetic audience appeal.

A novelty was the first performance of five English songs of the 16th century, re-scored for Miss Davis by Vittorio Rieti, pleasantly and expertly constructed, if somewhat over-extended in development for the simplicity of the texts. After the closing group of Spirituals and similar song arrangements, the artist sang magnificently an aria from Catalani's La Wally and additional numbers. Edward Hart played well schooled accompaniments. M. C.

Collegiate Chorale, Dec. 19, E.—The sixth annual Christmas concert of the Collegiate Chorale was the first to be conducted by Robert Shaw's talented successor, William Jonson. He proved a sensitive musician with good command over his ensemble. The tonal balance of the group of 160 singers was good, the choral texture had delicacy where required and strength when needed. Christmas carols were the main items of the program, from various lands and periods. Vaughan Williams' Mass in G minor for double chorus and solo quartet was given with Inez Manier, soprano, Gertrude Mielke, alto, Walter Carringer, tenor, Thomas Pyle, baritone, as soloists. The work has a beautiful, very intimate atmospheric quality, convincingly evoked in the interpretation. Israel Citkowitz's The Lamb and Arnold Bax's Of a Rose I Sing a Song, motet for chorus, tenor solo, harp, cello and contrabass, with David Williams as the soloist, were the other contributions of contemporary music. Both works offered the chorus excellent opportunities to show its mettle and it proved itself master of all the different styles. With the singing of Silent Night, in which the chorus and the audience joined, the successful concert closed. H. W. L.

New York University, Washington Square Chorus and Orchestra, Dec. 21, E.—The 43rd concert of this college ensemble, conducted by Dr. Frederic Kurzweil, featured the Ballad of Heroes for tenor, chorus, and orchestra, by Benjamin Britten, in a first New York hearing, the program also including Philip James' Overture in Olden Style on French Noëls; Bach's cantata No. 50, Nun ist das Heil und die Kraft; the Horn Concerto in E flat (K. 447) of Mozart; Mirjams Siegesgesang for soprano, chorus, and orchestra, by Schubert; and the Choral Fantasy for piano, chorus, and orchestra, op. 80, of Beethoven. Not even the justly vigorous traversal of the Britten work by Nino Luciano, tenor, the chorus, and the orchestra, could conceal the fact that the largely unidentified text, part of which has been excerpted from the poem Danse Macabre of Auden, is as obvious in content as its musical treatment is undistinguished in an expressive sense. The engaging Mozart Horn Concerto found the orchestra's string playing somewhat ragged at times but the soloist, John Sweeney, in fine form throughout. Precise intonation by Maria Geores, soprano, as well as powerful and well-defined singing by the chorus in the sturdy, square-cut Schubert work, figured importantly in what was the best collaborative effort of the evening. E. S. B.

HAROLD BOLDEN, tenor, has returned from a concert tour of Texas, Colorado, Kansas, Nebraska, Iowa, Missouri, Kentucky and Louisiana. He will be soloist in March for the Easter Week Festival in Bermuda, for the Bermuda Musical and Dramatic Society. On Jan. 14 he was guest artist with Leon Rothier in a musicale at the latter's studio.

New Friends of Music, Dec. 24, 5:30 p.m.—Thomas Scherman, conductor, and members of the Little Orchestra Society were heard in a Bach program including A Musical Offering and the "Coffee" Cantata. The former—a grandiose example of contrapuntal art, based on the theme which Frederick the Great gave Bach as a fugal subject—offered the instrumental group a chance to show their musical and technical prowess. In the cantata, Jean Bartl, soprano; Michael Bartlett, tenor, and Robert Goss, baritone, sang with stylistic finesse and musicianship. Mr. Scherman conducted from the piano, revealing knowledge of the works' requirements. The audience reacted cordially. H. W. L.

Shura Dvorine, Dec. 27, E.—Mr. Dvorine is a lyricist among pianists, prefers understatement, and stresses the intimate aspects of a work. He removed from Franck's Prelude, Chorale and Fugue its organistic characteristics and played it as a romantic piece with sensitivity. The contrapuntal structure was clearly projected and the coloristic touches applied with taste. Mozart's Sonata in A major (K. 331) also had a delicate treatment. Brahms' Sonata in F sharp minor, an early work of the composer, still in the shadow of Mendelssohn, would have gained in being approached with less finesse and more outright pathos, though technically his reading was of great prowess. The two novelties, Chaconne by Lockrem Johnson and Madrigal by John Degatina, were not greatly rewarding. The first is a set of variations of a rather sterile theme and not very imaginative; the latter follows the French impressionistic pattern, mixed with rhythmic devices à la Prokofieff. A Siciliana and Furiante by Richard Arnell and Copland's Passacaglia (in commemoration of the latter's 50th birthday) were played attractively. Two Nocturnes by John Field and Mazeppa by Liszt closed the successful program. H. W. L.

Richard Kay, N. Y. debut, Dec. 2, E.—The young cellist made an auspicious bow in a program which included the Toccata of Frescobaldi, arranged by Cassado; Suite No. 3 in C for unaccompanied cello by Bach; Concerto in B flat of Boccherini, "Arpeggione" Sonata in A minor of Schubert; Sonata for Cello of Debussy; and pieces by Fauré, J. Hurē, and Popper. One might cavil at the order of works and extreme length of the program (why not omit the overplayed Boccherini?), but there could be little fault to find with the playing of it. The Bach suite emerged luminously in a perusal at once affectionate and affecting; the artist's omission of the Allemande here hardly mattered. The inventive and fanciful Debussy Sonata was outstanding, not only for the richness of tone and good feeling for the composer's late masterpiece put forth by Mr. Kay, but for the alert, sensitively molded work by Brooks Smith, who provided superb backing at the keyboard. E. S. B.

Ivan Petroff, N. Y. recital debut, Jan. 2, E.—Already a favorite with opera audiences, Mr. Petroff moved with the smoothhness of competent artistry into the recital field, scoring a marked success. The baritone was able to utilize every facet of his notable voice, singing expressively in the classic airs, with subtle nuance in the fine lieder cycle of Mahler, giving the necessary brilliance, particularly in the higher range of the operatic numbers, and drawing strong applause for the rare Bulgarian Folk Songs, arranged by Dobri Christoff. Mr. Petroff evidenced knowledge of a wide song literature, and linguistic facility, which made this recital outstanding. Paul Ulanovsky was the excellent accompanist. M. C.

Catherine Reiner, Jan. 3, E.—Considerable musicality and warmth marked the singing of the American soprano in a program devoted chiefly to German Lieder by Mozart, Schubert, Brahms, Schumann, Wolf, and Berg, and eight Hungarian Folksongs by Bartok. Exceptional for color, charm, and a subtle realization of wistfulness was her rendition of Schumann's Marienwürmchen. Skillfully conveyed also were the light-hearted moods of Mozart's Warnung, Brahms' Spanisches Lied, and Wolf's Mausfallen-Sprüchlein. A direct and human approach suited the Bartok numbers. Yet weak or constricted lower tones and lack of expressive nuance produced a static quality in some difficult songs like Schumann's Frühlingsnacht. One forgave the fact that a few overdramatic stresses did not blend with the calm and serenity achieved in other passages of Schubert's Der Lindenbaum and Der Wegweiser. Admirable accompaniments were provided by George Reeves. E. B.

Frederick Griesinger, N. Y. debut, Jan. 4, E.—Mr. Griesinger, pianist, and member of the faculty of Peabody Conservatory in Baltimore, made his local bow before a sizeable audience. Opening his program with Mendelssohn's Characteristic Pieces No. 1 and 2, he proceeded to Schubert's Sonata in A minor, op. 143, projecting his interpretative intentions convincingly, aided by a sound technical equipment. His tone is pleasing, his phrasing tasteful and musical; and often there is a fine lyrical quality which makes the phrases sing. In the second group he chose a selection of Preludes by various composers, Bach's in C sharp major, two by Scriabine, and by Shostakovich, O'Meagher (first New York performances) and Kabalevsky. Those by O'Meagher proved to be effective compositions, stylistically related to the contemporary Russian school. Another "first," Scott Watson's Reel, is rooted in the atmosphere of folklore, and is effective in its impressionistic coloring. After two works by Chopin, another premiere, O'Meagher's Variations on Oh Dear, What Can the Matter Be, closed the evening. They are fresh sounding pieces of pianistic effectiveness. The audience demanded encores. H. W. L.

TIMES HALL

Compositions of Martin Kalmanoff, Dec. 13, E.—With the composer at the piano, a lengthy program listing forty-six songs was presented with the cooperation of Nancy Kenyon, soprano, and James Beni, tenor. Both young singers are equipped with attractive stage personalities and pleasing voices. Miss Kenyon sang with aplomb and good style. Mr. Beni showed potentials indicating either an operatic or a recitalist's career. The Kalmanoff songs have the basic background of musicality; many are charming, and several outstanding, num-

(*Continued on next page*)

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NEW YORK CONCERTS

(Continued from preceding page)

bers of the art-song variety. Versatility and humor were distinguished assets in the composer's work. The many selections prohibit individual comment. M. C.

Florence Korsak, N. Y. debut, Dec. 16, A.—The soprano revealed a bright and richly timbred voice in Lieder by Beethoven and Brahms, the Suicidio aria from Ponchielli's La Gioconda, four songs in English, a Spanish assortment by Nin and De Falla, and a group of numbers sung in Lithuanian. Miss Korsak's phrasing is not always beyond reproach, but the general impression of her singing was pleasing and vital. She had the fine support of Coenraad V. Bos at the piano. D. B.

Cecilia Marin, N. Y. debut, Dec. 17, A.—An attractive soprano from Mexico, Miss Marin sang Italian and German items, the Elles ne sont plus la recitative and aria from Act III of Gounod's Faust, a group in English, including A Christmas Carol (15th century setting) by Arnold Bax, and introduced two manuscript songs, Take Me Into Hebben by Diana d'Este and En el Destierro by Flores Marco. For De Falla's Siete Canciones Populares, she appeared in Spanish costume and played castanets. The singer joined an agreeable voice to dramatic — sometimes over-dramatic — gestures and bearing. The accompanist was Evelyn Hansen. D.B.

Olga Zlatar, N. Y. debut, Dec. 18, E.—A program in seven languages introduced the mezzo-soprano to local audiences in an appearance postponed from Nov. 25, the evening of the great storm. Miss Zlatar, attractive in appearance and stage presence, has a voice of lovely quality best suited to the intimate and less formal type of song. If the big line is lacking, she charmed in the more delicate passages, such as Debussy's Mandoline, in the three songs in English by Treharne, C. Scott and Carpenter, the two De Falla items, and Hungarian and Yugoslavian traditional music, and Gluck's O dolce, mio ardor. Her able accompanist was Frances Bing. D. B.

CARNEGIE RECITAL HALL

Marshall Butler, N. Y. debut, Dec. 10, A.—The young pianist offered Schumann's G minor sonata, three preludes and fugues from Bach's "48," book II, and three Moments Musicaux, op. 16, by Rachmaninoff. In addition, Liszt's Mazeppa Etude and a Theme with Variations by the recitalist were heard. Though Mr. Butler has well-developed technical abilities, his performance hardly conveyed much of the musical thought of the works. The MS performance of his Variations revealed neat workmanship in the Grieg-Rachmaninoff idiom; the Theme itself appeared to be based on American folk music with a tint of Dvorak's New World mood. F. A. K.

League of Composers, Dec. 17, E.—Played by Beveridge Webster, Robert W. Moevs' Sonata per Pianoforte (1950) received its world premiere. The outstanding interpretation of Mr. Webster (particularly the third movement, Canone, had exemplary reading), was a great asset in the favorable impression of the composition. William Schuman's Quartet No. 4 (1950) played with their usual mastery by the Juilliard String Quartet, had a first New York performance. It impresses more by its fine workmanship than its inspirational wealth. In the impressive interpretation, it gained a pronounced success. The composer acknowledged the strong applause.

Heard first at a concert of the Musicians Guild, played by Joseph Fuchs, Arthur Berger's Duo in One Movement for violin and piano impressed again with its fine musical ideas and sound craftsmanship. Though influenced by Stravinsky stylistically, the composer has a message of his own and says it with great persuasiveness. With Mr. Webster at the piano, the work had a success, and Mr. Berger also was called to bow. Pierre Boulez' Deuxième Sonata (1948), played superbly by the pianist David Tudor, is written in the 12-tone system. The four movements are concise and tonally biting, much in the vein of Schoenberg's piano pieces. The audience was somewhat bewildered by the problematic aspects of the work, but the devoted interpreter scored in this American premiere. H. W. L.

Fort Collins Orchestra Expanding

Under the baton of Will Schwartz, the Fort Collins (Colo.) Civic Symphony, now in its second season, has extended its scope of activity. In addition to a regular subscription series in Fort Collins, concerts have been given in other cities of the state, and in Cheyenne, Wyo. Plans are being made for regular subscription series in these cities with the ultimate aim of serving northern Colorado and southern Wyoming.

WILL SCHWARTZ

Mr. Schwartz is a graduate of the Juilliard School of Music, and has toured as a concert violinist. Besides his duties with the Civic Symphony, he is professor of violin and orchestra at the State College in Fort Collins, concertmaster and violin soloist with the Greeley Philharmonic, and founder of the Fort Collins String Quartet, and appears as conductor and violin soloist over Radio Station KCOL, of the CBS network.

Philharmonic Plays for Members

George Szell conducted the season's first special concert for members of the Philharmonic-Symphony Society on Dec. 11 in the ballroom of the Hotel Plaza. This is no setting for instrumental thunder and lightning, so the orchestra turned to the mellifluent and lighter-toned section of the repertoire, playing Mozart's "Haffner" Symphony, Schubert's Entr'acte and Ballet Music No. 2 from Rosamunde, Johann Strauss' Blue Danube waltz, and, as *pièce de résistance*, Mozart's satire, The Village Musicians.

Fritzberg in Premiere

Everett Fritzberg will give the premiere in this country of the Stenhammer Concerto No. 2 on Feb. 3 in Detroit with the Scandinavian Symphony. In 1934 Mr. Fritzberg introduced to the United States the same composer's Piano Sonata in A flat major, op. 12, at the Swedish Institute of Arts in Minneapolis.

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Human Rights Concert at "Met"

The Metropolitan Opera House was resplendent with the flags of the United Nations at the celebration of the second anniversary of the Universal Declaration of Human Rights on Dec. 10. Speakers included Mrs. Eleanor Roosevelt, chairman of the United Nations Commission on Human Rights, and His Excellency Mr. Entezam, president of the fifth session of the General Assembly of the U. N.

The program opened with a Ceremonial Fanfare, especially composed for the occasion by David Diamond, and played by the New York Philharmonic-Symphony under Fritz Busch, who led all the music except the closing number. Excerpts from the Declaration were then read by Judith Anderson and Charles Boyer, the one in English, the other in French. The orchestra played Berlioz's Benvenuto Cellini Overture. Marian Anderson and the Schola Cantorum (Hugh Ross, director), were heard in Brahms' Alto Rhapsody. Chopin's F minor Concerto was played by Claudio Arrau. After the intermission, Busch conducted Beethoven's Fifth Symphony. The evening closed with excerpts from Handel's Messiah, with John Brownlee, Metropolitan Opera baritone, as soloist with the Schola under the baton of Sir Ernest MacMillan. H. W. L.

Stradivarius Society Series

The Stradivarius Society (Gerald Warburg, cellist, director) on Jan. 10 began a series of three concerts at the Metropolitan Museum of Art. The other programs are on Feb. 7 and March 7. The series presents such attractions as the Paganini Quartet, Yves Tinayre, Beveridge Webster, Stuart Canin, Samuel Dushkin, Roman Totenberg, Frank Brieff, Ralph Hersh, Mr. Warburg, Marie Romaet-Rosanoff, Ray de la Torre, Anabel Hulme Brieff, Laura Newell, Sam Morgenstern, and the Mannes Madrigal Group. Whenever possible Stradivarius instruments owned by the artists or loaned from private collections are featured.

THERESA RICHARDS, soprano, is appearing in a series of Inter-City Programs for churches, schools, colleges and other organizations under the auspices of the Col. Young Memorial Foundation. On Nov. 26 she gave a program in Times Hall, with William A. King at the piano.

AGMA Benefit Concert Held

A "CONCERT OF THE YEAR" was held at the Metropolitan Opera House on Jan. 7, the third annual benefit for the Welfare and Maintenance Fund of the American Guild of Musical Artists, enlisting a large number of notables. Among these who appeared were Roberta Peters, Todd Duncan, Gyorgy Sandor, Elisabeth Schumann, Robert Merrill, Imogene Coca, Eugene Conley, Yehudi Menuhin, Fedora Barbieri, Elena Nikolaidi, Lawrence Tibbett, Gladys Swarthout, Thelma Votipka, Cesare Siepi, the Philharmonic Piano Quartet, and the Metropolitan Opera Chorus augmented by AGMA members, with Walter Taussig and Wilfred Pelletier as accompanists. George Balanchine and members of the New York City Ballet also danced a Mazurka by Glinka. Deems Taylor was the master of ceremonies.

Allenbrooke Works Performed

Douglas Allenbrooke, American composer, is in Naples on a Fulbright grant. He has concluded a Concerto for Harpsichord; orchestrated settings for three Shakespeare sonnets, which Nell Tangeman will introduce in Germany with the radio orchestra of Berlin and Munich; and is working on an opera, based on Edith Wharton's novel Ethan Frome, and a ballet. This fall Mr. Allenbrooke and Leo Smit offered a concert of modern American music at the Accademia Chigiana in Siena.

Manhattan Concert Calendar

(CH, Carnegie Hall; CRH, Carnegie Recital Hall; TH, Town Hall; TiH, New York Times Hall; CFCH, Carl Fischer Concert Hall; M, morning; A, afternoon; E, evening.)

Jan. 15. Robert Goldsand, pianist, CH, E; Musicians Guild, TH, E; Virginia Thomas, mezzo-soprano, TiH, E.

Jan. 16. Philadelphia Orchestra, CH, E; Bach Aria Group, TH, E.

Jan. 17. Boston Symphony, CH, E; Mannes-Gimpel-Silva Trio, TiH, E.

Jan. 18. New York Philharmonic-Symphony, Bruno Walter conducting, Zino Francescatti, violinist, soloist, CH, E; Noemi Souza, mezzo-soprano, TH, E.

Jan. 19. New York Philharmonic-Symphony, Bruno Walter conducting, Zino Francescatti, violinist, soloist, CH, A; Don Cossacks, CH, E; William Schatzkamer, pianist, TH, E.

Jan. 20. Boston Symphony, CH, A; New York Philharmonic-Symphony, Bruno Walter conducting, Zino Francescatti, violinist, soloist, CH, E; Leonard Seeber, pianist, TH, A; Golden Hill Chorus, TH, E; International Music Lovers Guild, TiH, E; All Art Association, CRH, E.

Jan. 21. New York Philharmonic-Symphony, Bruno Walter conducting, Zino Francescatti, violinist, soloist, CH, A; Lubo-shutz and Nemenoff, duo-pianists, CH, E; New Friends of Music (Budapest Quartet), TH, 5:30 p.m.; Doris Davis, contralto, TiH, A; NAACC, TH, E; League of Composers, CRH, E.

Jan. 22. Lawrence Dudley, tenor, CRH, E.

Jan. 23. Yaysnoff Sisters, duo-pianists, CH, E.

Jan. 24. Jascha Heifetz, violinist, CH, E; Albeneri Trio, TH, E.

Jan. 25. New York Philharmonic-Symphony, Bruno Walter conducting, Clifford Curzon, pianist, soloist, CH, E; Eleanor Stokes, soprano, TH, E.

Jan. 26. New York Philharmonic-Symphony, Bruno Walter conducting, Clifford Curzon, pianist, soloist, CH, A; Beri Senofsky, violinist, CH, E; Gina Bachauer, pianist, TH, E.

Jan. 27. Maryla Jonas, pianist, CH, A; New York Philharmonic-Symphony, Bruno Walter conducting, Clifford Curzon, pianist, soloist, CH, E; Edith Weiss-Mann, harpsichordist, and assisting artists, TH, A; Violeta Velero, soprano, TH, 5:30 p.m.; Coloman De Pataky, tenor, TH, E; Sergei Matusewitch, accordionist, CRH, E.

Jan. 28. New York Philharmonic-Symphony, Bruno Walter conducting, Clifford Curzon, soloist, CH, A; Nikita Magaloff, pianist, CH, E; Lotte Lehmann, soprano, TH, A; New Friends of Music (Loewenguth Quartet), TH, 5:30 p.m.; William Warfield, baritone, TH, E; Walter Legawiec, violinist, TiH, E.

Jan. 29. Sigi Weissenberg, pianist, CH, E; Little Orchestra Society, TH, E; Dorothy Egen, contralto, and Rose Lynch, bass-baritone, CRH, E.

Jan. 30. Philadelphia Orchestra, CH, E; Frank Sheridan, pianist, TH, E; Donald Betts, pianist, TiH, E.

Jan. 31. Nathan Milstein, violinist, CH, E; Winifred Cecil, soprano, TH, E; Beth Miller, pianist, TiH, E.

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MUSICAL JOTTINGS

A recent visit of the Danish sovereigns to Paris was marked with a special performance at the Opéra of **Berlioz's** Damnation of Faust in honor of **King Frederik,** who followed **Louis Fourestier's** conducting of the work with an orchestral score. . . .

King George VI's New Year's List included the award of Knighthood to **William Walton,** composer, and of the order, Dame Commander of the British Empire, to **Ninette de Valois,** ballet mistress of the Sadler's Wells Company. . . .

Paris marked the 50th anniversary of jazz with films in this genre, and a lively debate by the weekly, Les Nouvelles Litteraires, in which **Marcel Dupré** expressed the opinion that the syncopated form was a "cancer," while **Georges Salles,** director of French Museums, said that it, as played by the New Orleans Negroes, "is one of the rare examples of collective invention we can still enjoy in our time". . . .

Jacques Thibaud was elected first vice-president of the Salzburg Festival and **Arthur Honegger** heads the International Federation of Authors' and Composers' Societies. . . . An unknown Concerto for Cello and Orchestra by **Offenbach,** composed between 1848 and 1850, was discovered among the musician's papers by his grandson, **Jacques Brindejoint-Offenbach.** . . .

Dr. Howard Hanson returned to the College of the Pacific to conduct his new work for chorus and orchestra, The Cherubic Hymn, as part of the college's centennial celebration, on Jan. 13. . . . Thieves stole the music destined for a concert with the Sydney Symphony Orchestra by **Sir John Barbirolli** (his Australian debut), but after an hour's delay a briefer list was assembled and the conductor good-humoredly attributed the loss to a "thieving magpie". . . **Grace Hoffman,** 27, mezzo-soprano from Cleveland, won the second annual **Blanche Thebom** Scholarship, and will receive $750 worth of instruction in each of two years. . . .

Some 300 notables attended **Walter Damrosch's** funeral service in St. James Episcopal Church, N. Y., at which **Albert Spalding** played the slow movement from Bach's E major Concerto; prayers were read by the rector, **Rev. Dr. Arthur Lee Kinsolving,** and the conductor's nephew, the **Rev. Frank Damrosch,** and the organist, **Dr. Hugh Porter** played the **Chopin** Funeral March; interment was at Bar Harbor, Me., where Dr. Damrosch had been for years a prominent summer resident. . . .

La Scala, in Milan, honoring **Verdi's** fiftieth death anniversary, will stage seven of his works this season, including the rarely heard operas, Luisa Miller and Oberto. . . . The Society for Music in Liberal Arts Colleges held its annual meeting in Washington, D. C., beginning Dec. 28; speakers included Profs. **George S. Dickinson,** of Vassar; **Otto E. Kinkeldey,** Princeton; **Carl Parrish,** Pomona; **John Kirkpatrick,** Cornell; **William Mitchell,** Columbia; and **Ross Lee Finney,** of Michigan. . . . A joint concert was given by the Rochester Civic Symphony, under **Guy Fraser Harrison,** and the full dance band of **Elliot Lawrence,** 25-year-old composer, graduate of U. of Penna., whose works including a Suite for Animals were featured. . . .

Mayor Vincent Impellitteri of New York has succeeded former **Mayor O'Dwyer** as president of the City Center of Music and Drama, it was announced by **Newbold Morris,** chairman of the board. . . . The new production of **Ibsen's** Peer Gynt on Broadway has incidental music by **Tad Adomian,** and that of King Lear has an important score by **Marc Blitzstein.** . . . Elaborate new Music Building has been opened by Florida State University at Tallahassee. . . . **Paul Hindemith** will lead a concert of his works in March during the Festival of Contemporary Arts at the Univ. of Illinois, Urbana. . . . Univ. of N. H. gave a Salute to **Sousa** by band units on Jan. 13. . . .

George London, American bass-baritone, has been engaged to sing Amfortas in Parsifal at next summer's resumption of the Bayreuth Festival. . . . **Gov. Gordon Browning,** of Tennessee, signed a pardon for **Frank Grandstaff,** who a year ago had his cantata, Big Spring, produced in the town of that name in Texas, when an appeal was made for his release. . . .

Julian Seaman, former critic of the New York Mirror and Cue Magazine, and music editor of the old New York World, has been appointed music and art editor of the Toledo Blade. His book, Great Orchestral Music, an anthology of American orchestra program notes, has just been published by Rinehart. . . . **Armand Tokatyan,** former "Met" tenor, now a voice teacher in Hollywood, was granted a divorce. . . .

A fire caused what was described as "serious damage" to the Paris Opéra early on the morning of Christmas Day. . . . **Erich Leinsdorf** has accepted an invitation to lead 20 concerts with the Israel Philharmonic in June. . . .

Solveig Lunde, pianist, and **Lynn Spencer Madsen,** engineer, were married at Las Vegas, Nev., Dec. 26; the bride after completing her North American concert tour will join her husband in Rome, where they will live for the next two years. . . .

Joseph Wagner, composer and former conductor of the Duluth Symphony, is now the director of the Orquesta Sinfonica Nacional of Costa Rica. . . . The New York City Opera Company, in its spring season opening March 6, will give **Verdi's** Falstaff, **Massenet's** Manon, and The Dybbuk, by **David Tamkin,** as novelties. . . .

Thomas Schippers will leave for London on Jan. 16 to take over the musical direction of the London production of **Menotti's** The Consul. . . . The N. Y. Philharmonic-Symphony, under Mitropoulos, made a recording of **Ravel's** Mother Goose Suite, a transcription of which is being sent to some 2,500 radio stations for use in the 1951 March of Dimes campaign, through the cooperation of Local 802, CBS, and Columbia Records, Inc. . . .

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NEW PUBLICATIONS IN REVIEW

Book: Presente de Natal, by Ceiçao de Barros Barreto (published by Livraria Agir, Rio de Janeiro, Brazil) is a collection of Christmas songs, including rare Brazilian examples and others translated into Portuguese, accompanied by historical notes in that language. In addition to many fairly well-known examples, there are a Hungarian Pastoral; a Spanish Canso de Nadal; the Canadian D'ou viens-tu, Bergère; the Italian La Sacra Famiglia; and the Provençal air, Marcho dei Rei. Particularly valuable is a collection from Brazil. These include a traditional Gloria, from Pernambuco; a version of A Santa Familia with Brazilian verses; Entrada No Preserpe (Vinde Pastorinhas), from Pernambuco; O Sao Jose, dai-nos licença, from the same province; Quieima de Lapinha, a traditional Brazilian air; Loa de Reis, sung in the festivals of that country, and collected by M. Morais Filho. All the songs have been arranged, mostly in four-part harmony, by Mme. Barreto, correspondent in Brazil for the Musical Courier. A valuable series, showing many historical and racial musical ingredients, and delightfully simple to perform.

Violin and Piano: Suite for violin and piano, by Paul Creston ($1.50). Sonata for Violin and Piano, by David Diamond ($3) (G. Schirmer, Inc.). The Creston Suite consists of a Prelude, Air and Rondo. Obviously a concert number, the violin part has some tricky double-stopping and bowing, and the piano accompaniment could not be called simple. There is a rapid flow to the music, and a highly sophisticated and pleasant manner of presenting both instruments in their most idiomatic light. The Air consists largely of wide-spaced arpeggiated chords separated by a chromatic middle section. David Diamond's Sonata was composed between 1943 and 1946 and lasts about 20 minutes. There are four movements—Allegro moderato, Allegretto con moto, Adagio sospirando and Allegro con energia. All add up to a sturdy work by one of America's best young composers. Plenty of force and momentum are present in the corner movements, an unexpectedly simple quality in the second, and a fine, subdued melody in the Adagio.

Vocalise; and Song for Muted Violin, by Edward Lewis (Mercury Music Corp., 60c each). This Vocalise is deceptively simple but not as naive as it looks. There are some rhythmic problems between right and left hands and a few unexpected harmonic touches. The Song for Muted Violin is a more complex work, chromatic in texture, that does not establish a definite tonality and thus achieves the vague intent its composer apparently sought.

Voice: The Valley; and The Negro Speaks of Rivers, by Howard Swanson (Leeds Music Corp., 50c and 75c). Young Howard Swanson is getting many of his songs in print. The Valley, to a Markham text, is a flowing song, with some grim undertones, for medium voice. The Negro Speaks of Rivers, also for medium voice, has a text by Langston Hughes. "I've known rivers: I've known rivers: Ancient as the world and older than the flow of human blood in human veins. . . . My soul has grown deep like the rivers." This is a stronger and more dissonant piece of music, but equally heartfelt despite some questionable accentuations.

For Mixed Voices: The Deaf Woman's Courtship, by John Powell, op. 35, No. 1 (30c). An appropriately humorous setting to the popular old verse, scored for the usual mixed chorus with mezzo-soprano and tenor solo. It is also available for men's chorus with mezzo-soprano (falsetto) and tenor solo (J. Fischer and Bro.).

The Story of a Princess, by Joseph Wagner; All My Love, by Paul Durand (20c); The Beatitudes, by William S. Haynie (20c); Young David Hit the Mark, by Harold Wansborough. The Story of a Princess is based on Oscar Wilde's The Birthday of the Infanta, with Joseph Wagner responsible for the scenario and music and Theresa A. Larkin for the lyrics. It is subtitled a Musical Fable for Children of All Ages and is performed with a narrator and piano. Full score and parts are available on rental in an orchestral version. All My Love was first published in Paris under the title of Bolero, and this arrangement with piano accompaniment is by Michael Edwards. The Beatitudes calls for a baritone solo and may be performed with either piano or organ accompaniment, while the Negro spiritual. Young David Hit the Mark, has only a piano accompaniment (Mills Music, Inc.).

North and South; At the Lake of Constance; Hunter's Song; Good Night; by Robert Schumann (30c, 20c and 20c). These are Four Choral Pieces, op. 59 of Schumann's and are Nos. 36 through 39 in the Arthur Jordan Choral Series. The piano score has been arranged by Jacob Avshalomov and the English translations are by Roger Maren. All are performed a cappella and have a piano part to be used for rehearsals (Edward B. Marks Music Corp.).

For Women's Voices: Sleigh Ride, by Leroy Anderson (25c). A Michael Edwards arrangement for two sopranos and alto with piano accompaniment. It is also available for mixed voices. Rock-A Ma Soul; I'll Take You Home Again, Kathleen; Skip to My Lou, arranged by Leslie R. Bell (20c each). These are all in the Bell Series. The Skip to My Lou is also available for mixed voices. There is a piano accompaniment (Mills Music).

Not By The City Bells, by Charles Vale. Set to words by Florence Harrison, this is one of the Elkin Choral Series edited by Dr. Thomas Armstrong (Elkin and Co., Ltd., London. Galaxy Music Corp.).

A Thrush in the Rain, by Theodore F. Finch (20c). A poem by Lorraine Noel Finley is used here and there is a piano accompaniment. The duration is a little under three minutes.

For Male Voices: Tzena, Tzena, Tzena, Tzena, arranged by Michael Edwards (20c). Two people are credited with the composing of this piece—the first two parts are by Issachar Miron (Michrovsky) and the third part by Julius Grossman. The words are by Mitchell Parrish. It is performed with piano accompaniment and is also available for S A T B and S S A (Mills Music, Inc.).

Evensong at Brookside, by Henry Cowell (16c); Song of the Spirits Over the Waters, by Schubert (50c). The Evensong At Brookside is subtitled A Father's Lullaby and the words are by Harry Cowell. There is a tenor solo, a part for basso profondo, or organ, and a piano part, for rehearsal. The Schubert work has been revised and a piano score arranged by Herbert Zipper. The Goethe words have an English translation by Roger Maren. All of the parts are doubled, the duration is 10 minutes and it is difficult to perform. Score and parts for string orchestra accompaniment are available on rental. This is No. 41 in the Arthur Jordan Choral Series (Edward B. Marks Music Corp.).

DOWN PUBLISHER'S ROW

Premieres: Bohuslav Martinu's Sinfonia Concertante had its world premiere on Dec. 8 under Paul Sacher's baton with the Basel Chamber Orchestra, and a few days later was conducted in London by Sacher. . . . Aaron Copland's cycle, Old American Songs, will be given its first hearing in the U. S. by William Warfield in his Town Hall recital, Jan. 28; he also will premiere a Howard Swanson song. . . . The Dresden State Opera is premiering a pantomime, Emil and the Detective, by Otto Erich Schillings based on a novel by Erich Kaestner. . . . Britten's version of The Beggar's Opera is to be performed in April at La Scala. . . .

Granville English's symphonic score, Evening by the Sea, will be premiered by the Babylon Symphony Orchestra, Christos Vrionides, conductor, at the Lindenhurst High School in Long Island. . . . The first New York performances of two unfinished quartets (both in C minor) by Schubert were given on Jan. 8 at the Kaufman Auditorium of the YM-YWHA by the New Music String Quartet. . . . Ethel Bartlett and Rae Robertson are scheduled to play the American premiere of the Malipiero Fifth Symphony for Two Pianos Concertante with the Indianapolis Symphony Orchestra, under Fabien Sevitzky, on Feb. 4 and 5. . . . Felix Labunski's Variations for Orchestra were heard for the first time on Jan. 6 and 7, when it was played by the Cincinnati Orchestra. . . .

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NEW RECORDS IN REVIEW

Cetra-Soria: The latest in the series of Cetra-Soria opera recordings is an abridged version of Rossini's Cenerentola, a work long out of the repertoire (set 1208, 2 discs). Cenerentola means, in Italian, Cinderella, and the opera is an adaptation of the old legend. There are the two sisters, and a foster father instead of mother, and a handsome prince; and while there are many differences in the libretto from the story as we know it, the basic plot is there. Musically the work is pretty near to the Barber of Seville level—a lighthearted buffa piece, with plenty of virtuosic singing demanded from the soloists and the usual Rossinian crescendi from the orchestra. The cast includes Cesare Valletti (Don Ramino), Saturno Meletti (Dandini), Christiano Dalamanges (Don Magnifico), Giulietta Simionato (Cenerentola), Orucila Rovera (Clorinda), Miti Truccato Pace (Tisbe) and Vita Susca (Alidoro). The orchestra and chorus are those of Radio Italiana, with Mario Rossi conducting, and the performance is altogether on a superior level, with some especially exciting vocalism from Valletti and Simionato.

Haydn Society: Two more symphonies are presented by the Society on disc HSLP-1019—No. 26 in D minor (Sinfonia Lamentatione) and No. 36 in E flat, both with the Vienna Chamber Orchestra conducted by Anton Heiller. Both symphonies are fine addition to the brilliant series that this organization has been sponsoring. The D minor especially is a powerful work, unusual in that it concludes with a minuet. Another important Haydn disc is the Paukenmesse, also known as the Missa in Tempore Belli (Mass in Time of War). It dates from 1796, Haydn's last period, and has all the maturity and skill in composition one might expect. Hans Gillesberger leads the Orchestra of the Vienna State Opera in this work on HSLP-2021.

London: The big attraction from London is a complete Fledermaus in its original tongue (LLP-281-2), with a magnificent cast including Julius Patzak, Hilde Gueden, Anton Dermota, Alfred Poell, Kurt Preger, Wilma Lipp, Sieglinde Wagner, and August Jaresch, with the orchestra and chorus of the Vienna State Opera conducted by Clemens Krauss. The chances are that this is as close to a definitive Fledermaus performance as any organization in the world could muster. The singers behave as though they are enjoying every note, the conductor backs them up superbly, and the net result is a realization of how great this score really is. A libretto is provided with the album. Put this on your list.

Another fine London disc is the Gerard Souzay recital of Fauré and Schubert songs (LLP-245). As his recent Town Hall concert proved, young Souzay is an artist; and the present disc confirms that fact. The Fauré songs are the best things on the disc, but even at that, there are not many German singers who could duplicate the baritone's work in the Schubert lieder. Another singer is Eugene Conley in an operatic recital with the New Symphony Orchestra conducted by Braithwaite (10-inch LPS-280). Here the tenor thinks nothing of throwing off a high D or two; this is bravura singing at its contemporary best.

Pianists include Clifford Curzon in the Tchaikovsky B flat minor with Szell and the New Symphony Orchestra (LLP-276), played with sensitivity; Backhaus and the Vienna Philharmonic under Boehm in Beethoven's Third Piano Concerto (LLP-289), as authoritative as ever from Backhaus; a coupling of the Ravel Concerto for the Left Hand played by Jacqueline Blancard and the Orchestra of the Suisse Romande under Ansermet and the Concerto in G played by Nicole Henriot and the Paris Conservatory Orchestra under Munch (LLP-276)—both works given stylish, spirited performances; and Kathleen Long in a recital of Fauré piano music (10-inch LPS-246), which she plays in a disciplined, rather stolid manner.

Other London discs include a rational, thoroughly musicianly performance of Beethoven's Eroica with Kleiber and the Amsterdam Concertgebouw (LLP-223) and a fine interpretation of Schubert's much-recorded Piano Quintet by members of the Viennese Octet (LLP-223).

Mercury: A pair of modern works are coupled on one disc—Martinu's Sinfonietta Giocoso for piano and orchestra, played by Germaine Leroux and the Czech Philharmonic under Krombholc, and Janacek's Lach Dances, played by the Czech Radio Symphony Orchestra under Jirak (MG-10040). The latter score is a typical example of Bohemian nationalism, bracingly melodious. Martinu's concerto—for that is what it really amounts to—is a French-sounding, cheerful affair, with the composer's craftsmanship lending a high polish to the music. Mozart is represented with four sacred arias and the two big coloratura arias from The Magic Flute, all sung by Colette Lorand and the Salzburg Mozarteum Orchestra under Zoltan Fekete (10-inch MG-15026). The operatic excerpts are a little too much for the soprano to handle successfully, but she shows a voice of excellent quality in the less demanding sacred arias. On MG-10067, the French flutist, Jean-Pierre Rampal, is heard in a recital of Bach, Beethoven, Hindemith and others. All of the music is rarely encountered, and all is well played. Ernest White gives an organ recital of two Bach pieces on 10-inch MG-15032—the Passacaglia and Fugue, and the Pastorale in F. Especially notable on this disc, aside from the organist's capable performances, is the lack of reverberation in the recording—something not too often achieved in organ reproduction. Handel and Haydn are coupled on MG-10086—Handel with a suite from Jephtha, Haydn with a recently discovered Symphony in C. Both are played by Fekete and the Salzburg Mozarteum Orchestra. An interesting disc: the Handel music is strong and robust, the Haydn symphony a large-scale, powerful work.

Victor: A disc of Fledermaus excerpts, sung in English, is conducted by Fritz Reiner and the Victor Symphony with a cast of Metropolitan singers—Munsel, Resnik, Stevens, Melton, Merrill, Peerce, Thompson and Lenchner (LM-1114). The translation is by Ruth and Thomas Martin (not the one the Met is using in its revival of the work). There is much superb individual singing here, the diction is generally good, and the direction is incisive enough. Yet the work tends to sound flat in English, as a comparison with the London set will show. Half the charm of Fledermaus is in the Viennese dialect, and no translation could possibly capture the music of the words.

Orchestra music includes a charming, gracious and relaxed reading of Schubert's Second Symphony with Munch and the Boston Symphony (10-inch LM-41); Beethoven's Eighth Symphony with Monteux and the San Francisco Orchestra (10-inch LM-43), not the cleanest thing this great conductor has done; and a Koussevitzky-Boston Symphony coupling of Mozart's Eine Kleine Nachtmusik with Haydn's Oxford Symphony (LM-1102), typically mellow-sounding and virtuosic. Shaw and his Chorale, with the Victor Orchestra, present a pair of Bach Cantatas—Nos. 131 and 140, the latter a re-issue (LM-1100). Both are good examples of Shaw's precise work with a chorus, and also good examples of the lack of emotion he communicates in music of this kind.

Vladimir Horowitz is heard at his not inconsiderable best on LM-1109, where he plays Schumann's Kinderscenen and seven Chopin mazurkas. This is beautiful piano playing and beautiful piano recording: a disc that should stand as a criterion for a long time to come. Another example of definitive instrumental playing is the Wanda Landowska continuation of Bach's Well Tempered Clavier, in which she presents the preludes and fugues Nos. 9-16 from the first book (LM-1007).

Vox: It has been many years since Beethoven's Hammerklavier Sonata was available in an American recording. Mieczyslaw Horszowski plays it on disc PL-6750, and gives it a musicianly, perceptive performance. If sections of the final fugue get away from him a little, that is not to his discredit: Beethoven conceived the work for a superman on a superpiano. Boccherini's Cello Concerto is played by Leo Koscielny and the Orchestra of the Munich Radio conducted by Hans Rosbaud on PL-6560; it is coupled with the same composer's Quintet in C, played by the Herschenhan Quartet and Fritz Kiskalt, cello. Both works are charming—the quintet especially, the last movement of which forms a prominent section in the Boccherini-Françaix Scuola di Ballet.

Westminster: A complete recording of the Bach B minor Mass heads the Westminster list (set WL-50, 3 discs). Emmy Loose, Hilde Ceska, Gertrud Burgsthaler-Schuster, Anton Dermota and Alfred Poell are the soloists, with the Vienna Symphony and Akademie Chorus under Hermann Scherchen. This is Westminster's most ambitious recording to date, and it probably is the best version of the Mass on records. Outside of a questionably slow tempo in the opening Kyrie, Scherchen keeps the music moving inevitably along, and the solo singing is smooth. Above all there is a spirit to the performance that is missing in American presentations, records and concert.

A Beethoven sonata series has been started, with Kurt Applebaum as pianist. The first release (50-44) contains the Waldstein Sonata and the Sonata in D, Op. 10, No. 3. Applebaum has not been active in the recording studios for many years, and this disc shows that he has developed into a superior artist, one who respects the composer's intentions and who has enough technique to carry his points. Two baroque composers are in the lists—K. P. E. Bach, with his A minor Piano Concerto, Sinfonia in C minor and Sinfonia in D minor, played by Swoboda and the Vienna Symphony (50-40); and Boccherini, with the Trios Nos. 2, 4 and 5 from Op. 35, played by a trio of Viennese musicians (40-52). This music will be of interest primarily to specialists, or to those who hold to the belief that nothing good was composed after Bach.

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SCHOOLS and STUDIOS

Delta Omicron Founders Day

Delta Omicron, national professional music fraternity, celebrated its 41st Founders Day on Dec. 13 with banquets, musicales and the presentation of scholarship awards. A Founders Day event was the New York Town Hall debut of Margaret Barthel Baxstresser, pianist, an alumna of the Delta Theta Chapter at Wayne University, Detroit, and a 1950 winner of the Walter W. Naumburg award. Mrs. Baxstresser is also scheduled to appear with the Detroit Woman's Symphony under Victor Kolar on April 27. Other Delta Omicron alumnae in the concert field include Ruthabeth Krueger Conrad, violinist; Pearl Drews, organist; and Estella Gilbert, soprano, president of Delta Epsilon chapter at the Wisconsin College of Music, winner of the Youth in Music Concert series of the Milwaukee Association of Teachers of Music and Allied Arts.

The Milwaukee chapters, Delta Eta, Delta Epsilon and Zeta Delta, celebrated with a banquet and musicale in honor of charter members of Nu chapter which brought the fraternity to the city 25 years ago on the Marquette University campus. Delta Omicron announces establishment of Delta Xi chapter at the New England Conservatory of Music; and the re-installation of Zeta Chapter at the University of Louisville.

Christine de Santi Discusses Singing

Christine de Santi, former operatic prima donna and present voice teacher and coach, advocates more serious dedication to singing as an art.

"The voice is a God-given instrument," she said, "and should be respected and loved as such. Its tones should be noble, based on the artistic honesty of devoted and adequate preparation. Why has this type of voice production vanished from the current scene? It is gone through the fret and hurry of incomplete study, the greed to enjoy notoriety and money.

"Because so many of us today do not love our art, we do not approach it with patience. Before we fall in love with a phrase, we should first fall in love with each single tone of that phrase, try to absorb it aesthetically and intellectually, and then to express it in well-produced tone.

"Only by aiming for the 'noble, quiet tone' of earlier days is the singer even *started* on the right way toward artistic singing." T. R.

N. Y. Federation Appointments

Mrs. A. Stuart Carpenter, last May elected president of the New York Federation of Music Clubs, has issued a "get acquainted" letter to members. This letter includes the current list of officers, who, besides Mrs. Carpenter, include Mrs. Ruth Chanler May, vice-president; Mrs. Jessie Nash Stover, second vice-president; Mrs. Edward French, third vice-president; Mrs. Harry C. Schroeder, secretary; Mrs. Edward H. Neary, treasurer; Gordon Baitz, corresponding secretary.

There are 21 state directors, including the above officers, and Mrs. William Aifke, regional director; Mrs. Charles Southern, teacher; Mrs. Ruth Burgess, state festival chairman; Gena Branscombe, state chairman of choral music; Mrs. Marjorie Elliott, composer and chairman of American music; Mrs. John Fellowes, life member; Mrs. Edith Baxter Harper, loan library; Mrs. Harrison H. Havner, Young Artist Auditions; Mrs. Vera Bull Hull, concert manager; Edwin Hughes, teacher and concert pianist; Mrs. Warren Knox, chairman of extension, national board member; Mrs. Harold Krey, music in hospitals; Prof. H. Merrils Lewis, composer and teacher in Syracuse University; Geoffrey O'Hara, composer and lecturer. Mrs. Havner and Miss Branscombe are new in their posts. State chairmen remain the same, except Miss Elizabeth Morris, chairman of American folk music; Mrs. Warren Knox, extension chairman; and Mrs. F. R. Newton, historian.

Dunham Resigns Colorado Post

BOULDER, COLO.—Rowland W. Dunham has resigned as dean of the College of Music, University of Colorado, relinquishing his administrative duties in June, 1951. He will continue to teach as professor of music, to write on music subjects, and serve as regional chairman of the American Guild of Organists. Two additional organ texts by Dean Dunham are to follow his Pedal Mastery, soon to appear from the Theodore Presser Company. No successor to his deanship has been appointed; applications may be submitted to Robert L. Stearns, President, it is announced.

Maryland String Teachers Meet

BALTIMORE.—The Maryland chapter of the American String Teachers Association met last month at the Peabody Conservatory of Music in the first meeting of a state unit of the organization. Provisional officers were elected: Reginald Stewart, president; Earle Blakeslee, secretary; Katherina Whitelock, treasurer. Dr. Stewart outlined briefly the aims of the association, which are to support and encourage performance of the literature for strings including music for solo, ensemble and orchestra at all levels of achievement, and to establish the highest artistic and pedagogical standards in stringed instrument teaching.

SCHOOL NOTES

May Strong, soprano and well-known composer, was presented recently in song recital on the Faculty Series of Depauw University School of Music. The artist's program comprised early Italian and English songs; a Brahms group including the Zigeunerlieder; and songs of Debussy, Ravel, Ferrari, and Fourdrain.

Gari Shelton is teaching piano in St. Louis, and heads the piano department at Shurtleff College, Alton, Ill., where he recently gave a recital. On Jan. 28 he will be soloist with the symphony orchestra there

The annual Midwinter Music Clinic attracted hundreds of school music teachers to the University of Wisconsin campus, Jan. 4-6.

Ralph Thomas, teacher of voice and author of the Ralph Thomas Vocal Method and Text Book, presented a recital of his pupils on Dec. 22 at his studio in Hollywood, Calif.

Two choral works by Mary Howe—Laud for Christmas and Williamsburg Sunday—were performed on Dec. 28 at the annual convention of the National Music Teachers Association in Washington by the National Cathedral Choir, directed by Paul Callaway. This month the Albeneri Trio features her Suite Melancolique.

Philharmonic Issues Biographies

A biography of Haydn, entitled Joseph Haydn, Servant and Master, has been written by Herbert F. Peyser, critic and musicologist, especially for the 1950-51 Radio Members of the Philharmonic. Radio membership is open to all who listen to the orchestra's Sunday broadcasts. Their voluntary contributions, starting at one dollar, help to support America's oldest orchestra. For one dollar members receive a certificate of membership and, this year, the Haydn brochure; for five dollars, the certificate, booklet and weekly program notes. Six thousand radio members are currently enrolled.

For the first time, four biographies prepared in former years for radio members are available to music-lovers. These illustrated biographies, published by Grosset and Dunlap, and bound in hard covers, are Johann Sebastian Bach, also by Mr. Peyser; Tchaikovsky and His Orchestra Music, by Louis Biancolli; Schubert and His Works, by Mr. Peyser; and Wagner and His Music Dramas, by Robert Bagar. The society, whose Pension Fund benefits from the sale of these books, will accept mail orders at their offices, 113 W. 57th St., New York 19, N. Y. Price for the set (postpaid) is $2.00; for one or more books, fifty cents each, plus ten cents postage.

Haubiel Works Heard

Charles Haubiel's new opera, Sunday Costs Five Pesos, which was premiered by the Charlotte (N. C.) Opera Association under Dr. Clifford Blair, with the Charlotte Symphony conducted by James Christian Pfohl, in two performances in November, is now available in a short version (five singers), as well as the longer one, as premiered (15 singers and chorus). Mr. Haubiel's tour of Pennsylvania in his lecture-recital, The Path of Music, in which he plays his Swanee River Variations entitled Metamorphoses, resulted in so many orders for the work that a new edition will be available shortly. His appearance with the Pittsburgh Musical Institute was a repeat engagement within two years. Other engagements before clubs and colleges are pending for these lecture-recitals, which contain seventy-five per cent music.

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PASSED AWAY

CHARLES KOECHLIN, 82, noted French composer, passed away at his home in Canaden in that country on Dec. 30. He was of Alsatian extraction and born in Mulhouse, originally studied to be an engineer, then entered the Paris Conservatoire, where he studied under Gédalge, Massenet and Fauré. He developed an original harmonic and contrapuntal style, with traditional sense of form. Influential as a theorist, he published treatises on harmony and counterpoint, a Theory of Music, and biographies of Debussy and Fauré. Though best known for his songs, which are found on international concert programs, he composed many orchestral works including Les Saisons, Deux Pieces Symphoniques, Suite Légendaire, Les Heures Persanes, a Symphony, Rapsodie sur des Chansons Françaises, three string quartets and sonatas for various instrumental combinations, the ballets La Divine Vesprée and La Forêt Paienne, and numerous piano works, choruses and songs.

ROY DICKINSON WELCH, 65, Professor of Music at Princeton University, died in Princeton, N. J., on Jan. 8. Born in Dansville, N. Y., he was graduated from the School of Music at the University of Michigan, at which school he taught in his early career and which made him an honorary Master of Music in 1927. He also studied at the Universities of Munich and Vienna. Prof. Welch was associated with Smith College for twenty years, becoming head of its music department. From 1923 to 1934 he was visiting Professor of Music at Harvard. Organizing the music department at Princeton in 1935, he raised it to a place of importance. Since 1938 he had been a member of the board of directors of the Naumburg Foundation. He wrote The Study of Music in the American College, The Appreciation of Music and other works. He first married Mildred Scott, who died in 1917, and later Sylvia Eastman Spencer; two daughters and two sons also survive.

VINCENZO TOMMASINI, 70, composer, died at his home in Rome on Dec. 24. A native of that city, Tommasini studied at the Academy of Santa Cecilia and later in Germany with Bruch. Best known for his ballet The Good-Humored Ladies, based on Scarlatti themes, produced by Diaghileff in 1917, he was also the composer of the operas Medea and Uguale Fortuna, symphonic and chamber works, and songs. His orchestral scores included La Vita e una Sogno, Tuscan Landscapes, and Carnival of Venice, the last played widely in the U. S. and elsewhere.

ERNEST JOHN MOERAN, 55, noted British composer, died in Kenmare, County Kerry, Ireland, on Dec. 1. He was born in Osterley near London, of Irish stock. Largely self-taught, he studied at the Royal College of Music in London for 18 months, then saw service during World War I. Afterward he made collections of folksongs in Norfolk and resumed composition. His first orchestral Rhapsody was introduced by Sir Hamilton Harty with the Hallé Orchestra, and the second at the Norwich Festival. His First Symphony, in G minor, was performed by the London Royal Philharmonic Society under Leslie Heward in 1938, and was heard the same year under Eugene Goossens with the Cincinnati Symphony. His orchestra sketch, In the Mountain Country, was played by Stokowski with the New York Philharmonic-Symphony. Among other works were Whythorne's Shadow, and Lonely Waters, for orchestra; Serenade-Trio for strings; Cushinsheean, symphonic impression; a Nocturne for baritone, chorus and orchestra, heard at the Norwich Festival in 1936; 4 String Quartets, Oboe Quartet; 2 Piano Trios; Sonata for Two Unaccompanied Violins; 2 Sonatas for Violin and Piano; Toccata, Stalhem River, and Variations for piano; songs, choruses, and other works. A nostalgic folk quality is prominent in much of his music, which also shows some more traditional elements.

H. EMILE ENTHOVEN, 47, Dutch composer, died in his New York home on Dec. 27. Born in Amsterdam, Enthoven started composing at the age of eight. His First Symphony, written when he was twelve, had its initial performance by the Concertgebouw Orchestra under Mengelberg. Dr. Enthoven composed symphonic, chamber music works, Lieder, also scores for the Olympic Games in 1924 and for the marriage ceremony of Queen Juliana. He came to this country in 1940, and conducted his Symphonic Variations with the Boston Symphony Orchestra. Other works of his were played by the Philharmonic Orchestra of New York and various radio stations. He also gave many lectures on musical subjects with demonstrations at the piano and was well known as a musicologist.

RHEA POWERS, long active as a concert manager, died in Roosevelt Hospital, New York, on Jan. 5. Born in Rochester, N. Y., Miss Powers studied music and taught in the schools there before coming to New York, where she entered the concert business, was associated with Beckhard and McFarlane, eventually became a partner in the concert management firm of Willmore and Powers. Miss Powers joined Columbia Artists Management in the spring of 1943. As sales representative she travelled considerably and was a well-known figure in the country's musical circles. For more than a year she had been in charge of the New York Recital Department of Columbia. She is survived by a nephew, Richard Hall Powers.

CHARLES EDWIN LUTTON, 63, singer and voice teacher, more recently director of a teacher placement agency, died while on vacation at Winter Park, Fla., on Dec. 16 last. He had lived in Evanston, Ill., since 1919 and interment took place there. Mr. Lutton taught singing in his early years in Chicago, and had sung in concert, oratorio and light opera. He founded the Lake Shore Opera Players and presented many light operas. For 36 years he conducted the music department of the Clark-Brewer Teachers Agency, and recently formed a partnership with his son, Charles Albert, who will continue the Lutton Music Personnel Service. Until two years ago, Mr. Lutton was national secretary-treasurer of Phi Mu Alpha Sinfonia, and was a commissioner of the North East Park District in Evanston.

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